2006.07 / issue.01 / www.thedose.info

EVERYTHING STARTS WITH A FRAG

THE DOSE

Style. Music. Tech. Tweaked.

To those with an open mind.



DJ SECTION!

DJs Coppertop & Ram discuss what it takes to be a real spinner

ON THE COVER:

DJ SISEN (JAP)

TOKYO AND J-SPECIAL: Abend Land, Aural Vampire, Baal, Blood, Déspairs Ray, Euthanasie, KENZO AMISHIRO of Gadget. & Geeks, KK Null, Psydoll, Sunao Inami, Tsuyoshi Suzuki

THE GAIJIN LOT: Angelspit, Blank, Colony 5, First Aid 4 Souls, Fuan 21, Headscan, Mentallo And The Fixer, Ric Laciak, Servo.Hatred, Tankt, The Mercy Cage, Xenophobe

THE CHAIRLEG OF TRUTH WANTS TO KNOW:
WHAT DOES COMBICHRIST, VNV NATION AND BAI LING HAVE IN COMMON?


GUILD WARS



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NIHONJIN INTERVIEWS

AURAL VAMPIRE, BAAL, BLOOD, DÉSPAIRS RAY, EUTHANASIE, KK.NULL, PSYDOLL, SUNAO INAMI, TEKTITE/ABEND LAND

DJ SISEN

TOKYO'S BIGGEST GOTH-INDUSTRIAL DJ CONFESSES!

KENZO AMISHIRO

GEEKS/GADGET. GUITARIST AND UNDERGROUND FASHION DESIGNER!

TSUYOSHI SUZUKI

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UNDERGROUND

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TOKYO FUN

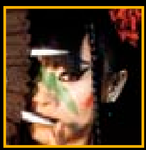
DJS TALK PLAYLISTS, FANS ABOUT THEIR HABITS

KENJI SIRATORI

OPENING A CORTEX ABOUT THE JAPANESE CYBERPUNK SCENE!



ALSO ON THE MENU

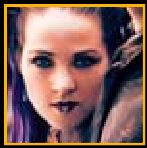


THE GENE GENERATION

PEARRY REGINALD TEO HAS COMBICHRIST, VNV NATION AND A HUGE CHANCE TO MAKE THE NEXT CYBERPUNK CULT MOVIE.

CD REVIEWS

FROM SYNTHPOP THROUGH GOTHIC TO VISUAL KEI, WE BROWSE THROUGH OUR MAILBOXES AND RAISE OUR VOICES.



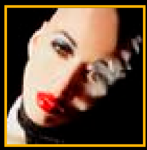


CYBERPUNK 101

THE HQ RECONMMENDS JAPANESE LIVE ACTION AND ANIME, PC GAMES, BOOKS AND STOMPY-STOMPY MUSIC.

RUNWAY RAMPAGE: KUMIMONSTER

FROM SEVENTIES GLAMOUR TO SHIBARI COMPLICITY. WE'RE BEING OWNED BY THE SEXIEST NET ADDICT OF THE SCENE.





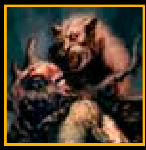
LUDENS CORNER

BROWSING THROUGH THE GAMES OF THE PAST 3 MONTHS, ENDING UP WITH OUR FAVE MMORPG AND SOME ININDIES



GAIJIN INTERVIEWS

ANGELSPIT (AUS), BLANK (ITA), COLONY 5 (SWE), DJ COPPERTOP (USA), HEADSCAN (CA), MENTALLO & THE FIXER (USA), DJ RAM (USSR), RIC LACIAK (USA), THE MERCY CAGE (NZ), SERVO.HATRED (HUN), TANKT (AUS), XENOPHOBE (HUN)



ROBERT ODEGNAL

NOMINATED AS BEST EUROPEAN COMIC ARTIST IN KIEW!



NORBERT SZUK

DRAWS MANGA, LOVES BALI AND MOTIVATES HUNGARIAN ARTISTS LIKE WILDFIRE


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Fractal images in this issue are the creations of **Sven Geier**. Please check more of his stuff at sgeier.net/fractals



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Send us promos for review. Issue 2 is out for Halloween, so if you want your stuff reviewed in THE DOSE, send it to us a few weeks before.

Gambatte.

This was the word I told myself the most often during the past three months. *Gambatte* is an all-scenario key phrase you toss to your students when they failed their exams and you tell your friends when they have their houses burnt down and their asses probed with horny Chewbacca lookalikes by alien species, preferably both at the same time. **Try harder**, this is what it means.

Let's get behind that for a second. Whatever you do, it's not good enough. It means that **or** it may mean that as well and that's exactly how we interpret it. You have 140 pages in your hand (*or on your screen*) and we're poking our eyes with fiery needles that we had to leave out pictures of Narita Airport, lengthy discussions of the demoscene, the libertine tastes of J-cuisine, Tokyo parkour and inline skating and two weeks of aggressive touring in Tokyo. What you see here is three months of Myspace, Google and Gmail, with an unhealthy amount of InDesign and Photoshop.

Many of you asked me why I actually spend my non-existant free time with doing THE DOSE instead of posting all materials to ld50.hu, our main HQ. (*We have 10,000-11,000 unique daily visitors per day, just for you to know.*) It's more coherent, separate and powerful like this. It's like a slap on the face and a blowjob of the senses and this is how we want it, ending up in between your coffee table glossy magazines and a rush through an underground vendor's labyrinth on cocaine. Impulses, lots of them. Cherish them and get back to us. Tell us how you liked all this. When you do things for free, feedback is the best motivation and payback. Believe me, I know.

This issue is Tokyo and cyberpunk now. You've got Tokyo's biggest industrial/goth DJ guiding you around, Japan's biggest psytrance DJ confessing he's all for yoga, the most acclaimed Bizarro/CP writer blasting your brains out with what he has to say to you about J-cyberpunk and we've got quality names for you from both the Japanese and the gaijin realm of the world. I'm also getting very personal here, interrogating Gary Dassing, the man behind Mentallo and the Fixer, the band that made me all ears for this whole electro-industrial thing, and that was some ten years ago. 'Nuff said, go and enjoy The Dose like Xmas morning.

Still, I have to say that this issue would be a shadow of itself, if it weren't for the invaluable help of a few selected individuals. **I'd like to send a dosage of flyin' gratitude to** Destroyx and Zoog of ANGELSPIT for the constant energy kicks, A04 of ProjectELEKTRA for his swift and precise translations and DJ SiSeN for spreading the true vibe among the Tokyo DJs and being the helpful Tokyo guide that he was. To you and all those who got involved in the making of this issue,
doomo arigatoo gozaimashita.

THIS ZINE WAS DESIGNED FOR PRINT.
USING THE facing-continuous LAYOUT IS RECOMMENDED.



THE JAPANESE SPECIAL:

issue 01. TOKYO and CYBERPUNK

No semantic web can give you the total experience. Our 48 pages of Tokyo- and Japan-related goodies is but a subtle teaser of the bigger things to come. We loved delving into the eccentricities and at the same time, we really wanted to show you opinions you don't hear every day. We'd really love thank our guides, **DJ SiSeN** and **BAAL** for being so helpful in guiding us around and our translators, **AO4 of ProjectELEKTRA**, **Zsófia Basa**, **Kaksi** and **Miisha** for battling the language and culture gaps with and for us.

Although further issues will take you to different cities and counries, we'll get back to Japan in every issue to see how things are progressing. We'll eventually haul our asses to Tokyo and prepare some mega photo-map-blog-material for you. Just in case.

Until that, we'll just go and rest our sorry, DTP-immune eyes in Budapest's greatest running sushi restaurant.
Until we meet again, instruct yourselves properly.

DJ SISEN

MYSPACE.COM/SISEN



PHOTO: ISAO AMANO

IF YOU WANTED TO GET THE LATEST UPDATE ON THE JAPANESE GOTH/ INDUS/INDIE SCENE, HERE'S YOUR TICKET. WE COULDN'T HAVE FOUND A BETTER GUIDE TO ALL THINGS GLOOMY, CHIC AND NIHONGO THAN THE MOST PROMINENT DJ IN THE SCENE, SISEN. HE TALKS PARTIES, HABITS, INSIDER KNOWLEDGE AND LUCKILY, A LOT ABOUT HIMSELF!

[INTERVIEW: DAMAGE,
TRANSLATION: AO4/PROJECT ELEKTRA]

Apart from the playlists and party pictures available online, the Japanese club scene is somewhat of a mystery to us. Please tell us about it!

DJ SISEN: I'd be more than happy to! There's actually a variety of interesting clubs happening around Japan now. Over the past few years the number of goth and fetish clubs happening has been steadily increasing. In Tokyo, there's Tokyo Dark Castle, STIGMATIC in Nagoya and there's Black Veil in Osaka which have basically become the flagships of the Japanese goth scene. The gothic lolitas are more apt to go to Alamode Night. Perhaps the most popular fetish club is Torture Garden Japan.

I am a resident DJ at Tokyo Decadance which is an interesting mix of fetish, drag queens, and Shibuya „gals", rockabilly and all this other stuff that just makes for a cool club. I definitely recommend it to people!

The cyber and raver kids are more drawn to the harder fixed beats of NRG and Hard Core, so for them is a club called NRGetic Romancer.
I actually like this club quite a bit.
DJ Yoji Biomehanika is seen is a god to the cyber kids. I sometimes go dancing at the club GIGA that he organizes. He is really good at working the floor into a frenzy.
And of course there are clubs dedicated to anime and video game costume players.

In the Japanese goth/industrial scene right now, I think there's probably about 40 or so active DJs. As for styles getting played, you can expect to hear Dark Electro, Industrial, EBM, Electro, Gothic, Future Pop, Synth Pop, Trip Hop, Dark wave, New wave, 80's, Gothic, Batcave, Death Rock, Loud Rock, Glam Rock, Positive Punk and Rhythmic Noise.

The number of people attending these events differs, but it can reach anywhere from 150 to 400 people. In contrast to scenes in other countries, there are probably more women than men coming to the clubs.

You are an active participant of the MySpace community. In your profile you mention that you are not satisfied with the Japanese club scene, what's the reason behind it?

DJ SISEN: There are two reasons.
The first reason being that I tend to compare the clubs in Japan to the clubs in London. Two years ago in October, I went to London for the first time. As it turned out, I got to see Hocico perform live at Slimelight while I was there. The cyber kids that were at that show were so cool and intense, that was entertainment in itself!

And in London, this type of club was happening every week. There were also a lot of other cool clubs happening!!
People in London seemed to know how to enjoy themselves. Japanese tend to be shy, and a lot of people just aren't used to clubbing.
Of course there are some good things about the Japanese scene as well...
Another reason is that for all the goths and gothic lolitas in Japan, only a fraction actually come to the Goth clubs. But that's more likely because there really aren't that many people that know that these Gothic and industrial events are happening.

I really think that Goth and industrial clubs are cool, so once the word gets out, I think more and more people will get into it, so I keep at it as a DJ and otherwise participating in organizing club events so that the scene will get even bigger!!
If you keep at a club or a band and the number of younger clients increases, I think that's the best thing. There's nothing more unsettling than when there is no forward momentum.

You also mention that culture/fashion is left to strict classification that creates barriers. Do you mean that the gothic/industrial/ glamour scene is looked upon as some sort of abomination by other subcultures or the mainstream?

DJ SISEN: In Japan, there is a common misconception that associates goths with the gothic lolita and visual-kei community, and the goths rather abhor that connection.

Where do you see a possible way of evolution for the underground club/music scene? More promotion, more marketing, more community-based events or websites or is it just the human factor that the scene misses?

DJ SISEN: Maintain individuality, mix in a few ingredients and elements to bring about a positive growth and hope that the movement continues to spread. Rivalry and pride are definitely hindrances and keep things from moving in a positive direction.

You spin at different parties, from Tokyo Dark Castle to Tokyo Decadance or Alamode Night. How much DJ'ing do you do a month, how do you relate to these different types of parties?

DJ SISEN: I'm DJing about three times a month at present. I'm still learning a lot about music and being a DJ as I go along.



What do scene participants use to communicate and to spread info? Do you have fanzines or do you use web- and mobile WAP sites?

DJ SISEN: We distribute and promote through flyers, use the web, mail magazines, and Mixi, etc. Mixi is something like the Japanese version of MySpace.

Your photos show that you put a respectable amount of work into dressing up for the parties. As much as I've seen, this also stands for other DJ's as well - this is something very special DJs don't care about in Europe. How do you decide about your costumes, where do you get new inspiration from? Do you create your make-up all by yourself?

DJ SISEN: You find it interesting? In the Japanese goth scene, it comes somewhat naturally. Everyone seems to have their own style and music that they want to get played. We generally get dressed up according to the style and theme of the club where we play. I do all my own make-up. I have been influenced by drag queens in the past, and so sometimes I get dressed up that way as well.

Elegant Gothic Lolita is pretty much hyped in Budapest nowadays. How much does EGL overlap with the gothic/industrial scene?

DJ SISEN: I'm happy to hear that. There are actually fine distinctions in Gothic Lolita styles: EGL, Sweet Lolita, White Lolita, and Classic Lolita. There are a lot of Gothic Lolitas that go to goth clubs, but the majority are into visual-kei bands and are more likely to be going to see these bands at live venues. There are some that are merely costume-players that just get dressed up when they go out, and others addicted to fairy tales that do the gothic lolita thing every day. There are even „Tea Parties" where gothic lolitas will get together.

How did you get involved with the scene and how did you end up DJ'ing?

DJ SISEN: I first learned about Goth clubs through an article that was in the Japanese fetish/subculture magazine BURST. As it turns out, the first goth club was „Club EVE The New Church" which had started six years before with a monthly event in the Roppongi area of Tokyo. It was both startling and shocking to learn about where the vampires were dancing.

The reason that I became a DJ was because there were things that only I could express. Because the goth/industrial scene is still so largely unknown, I thought it would be cool to do my own part make the scene more visible.

How come you also DJ under the name of DJ Violet and DJ 666Fox? Different personas playing different kinds of music?

DJ SISEN: I use the name DJ 666FOX when I am spinning at „Junk Children" or „Junk Baptism" and I'm playing a much harder set than when I DJ as DJ Violet.

Judging by your Club Golgotha playlists, the genres you touch are diverse - you spin from Die Form and Lamia through The Azoic and Pzychobitch to X-Dream and Infected Mushroom. What genres do you limit yourself to? Is there any one style that's the love of your life?

DJ SISEN: I use a lot of different music in my set, but I especially like female-fronted electro-industrial and strange classical-sounding tracks.

What Japanese artists would you showcase?

DJ SISEN: I can probably recommend JLHA at jlhapower.com more than anyone else.
JLHA has an elegant and sometimes deep and startling electro sound, a sound that translates equally to both techno and goth clubs.
JLHA does everything herself, from programming and vocals. Her talent is entirely amazing. She performed live at "ANDOROID 666" an event that I organized, and I also performed as a backing dancer at one of her other shows.

What do you listen to when you're not working (e.g. not behind the decks)? Actually, what do you do beside DJ'ing, what do you read, what movies do you watch, what quality timespending activities do you participate in?

DJ SISEN: At home, I listen to a lot of goth and industrial, and I've been listening to a lot of classical music since I was young. I really like Bach. I also like Gregorian chants.

I also listen to Kuroyuri Shimai, Cacchinica, Kokushoku Sumire, VEXATION, Ali Project and other classically influenced though somewhat different Japanese artists. Believe it or not, I also occasionally listen to old Japanese pop music (Ri Koran, Yoshiko Yamaguchi) and chanson (just a little).

I won't get into the ugly details, but I do have a job during the week. Occasionally I work as a model, and I sometimes I'm asked to do the drag queen thing at clubs.

I don't really read books. If I read anything it's more about what's happening in the real world right now.

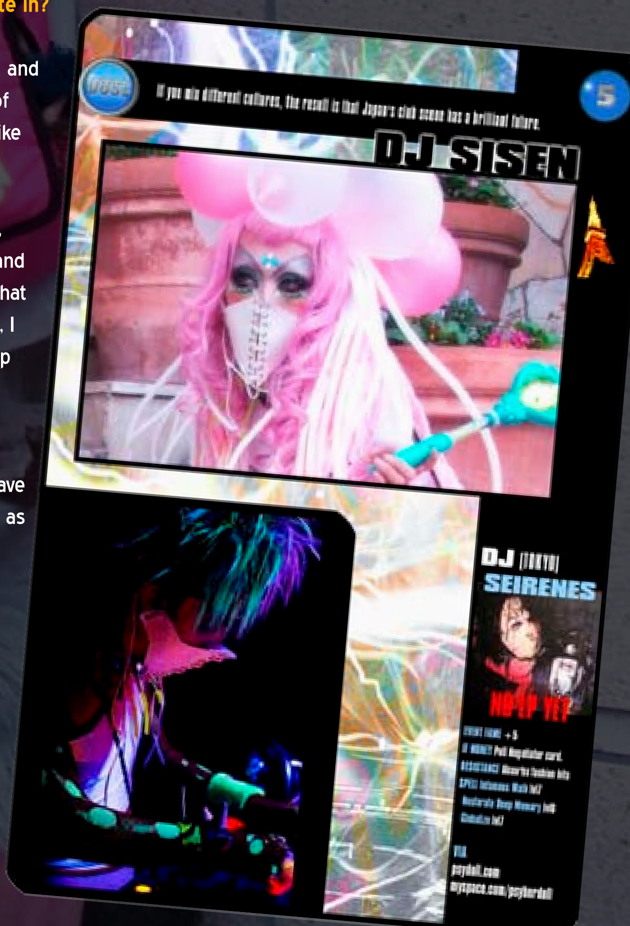
As for movies, I'll watch pretty much anything, but I must admit that older films have a certain character that modern movies can't really capture. Older movies and horror movies from the 70s and 80s have that whole dated feeling... they could only have made that movie at that time. I kinda like that.
I can't say that I've had any free time recently. If I do, I go out! I like walking around in Harajuku or Shinjuku, shopping or just looking around. I also like going to shrines and temples.
I want to go out to the countryside. I like the city, but it's nice to be able to get into a natural setting once in a while. For my health, I'm thinking of taking up swimming regularly.

You have a project called Seirenes you do with Selia. This reminds me of Schwartz Stein with some more opera/dramatic overtones. What's the concept behind the band?

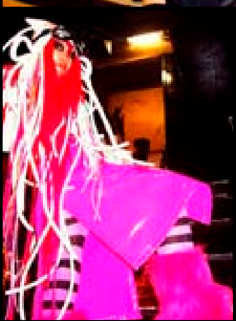
DJ SISEN: I really like classical music, so I can't really deny the influence of artists like Lamia and Qntal. I had never heard dark electro with countertenor vocals, so we decided to experiment with the idea.

Do you have any plans for releasing a Seirenes EP/LP soon, PVs perhaps?

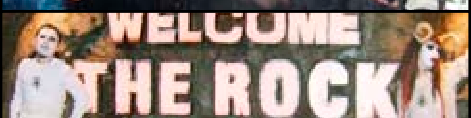
DJ SISEN: Of course I want to release something!! If I'm going to release a CD, I want to have several bands remix our tracks. However, I still have a lot of things that I need to learn before we can release anything.







Before the Japanese scene started to appear on MySpace, the youngsters who were interested in Japanese Gothic got their music influences and information from visual kei materials. Obviously there were some true gems like Art Marju Duchain, Schwarz Stein or Velvet Eden but still there is a misconception that visual kei and J-Gothic are the same. Could you please make the difference clear for the European readers?

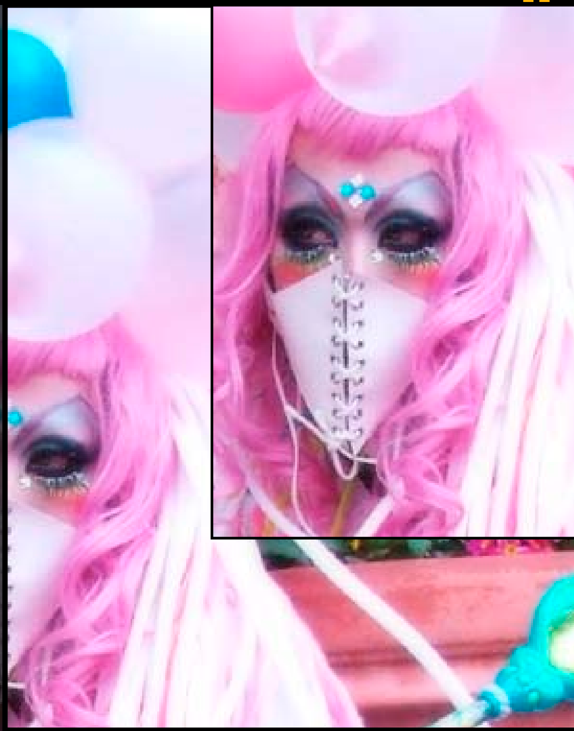
DJ SISEN: Ah, that is a very good and very important question that you have asked. And to answer it will be very difficult, indeed.

As a matter of fact, the explanation and understanding is going to differ from person to person, but this is a good opportunity for me to explain things the way I perceive them to be. I'll be blunt. **J-Goth is NOT visual kei.**
J-Goth is the Japanese gothic and industrial scene. People that are into J-Goth bands are generally not into visual-kei bands.
The misconception that visual-kei and J-Goth are somehow linked is **not** appreciated by either.

However, I do believe that visual-kei is an original expression of Japanese musical culture. As someone who is Japanese, I am happy to hear that there are people around the world that are getting into visual-kei bands. Malice Mizer, Schwarz Stein, Amadeus, Art Marju Duchain, Velvet Eden, Blam Honey, Kilhi+Ice and others all had their roots in visual-kei, but in fact their sound and style has evolved to a completely different level. Though they are unfortunately not active now, they had a big influence on me. I want the J-Goth scene to become more of a distiguishable presence in the future.

Learning about Japanese industrial culture, we came through the movies of Shojin Fukui (Pinocchio 964, Rubber's Lover), Sogo Ishii (Electric Dragon 80.000V) Shinya Tsukamoto (Tetsuo), Mamoru Oshii (GITS) or Hiroki Yamaguchi (Gusha no Bindu Me). How much do these movies influence you and the scene?

DJ SISEN: Wow ! You know a lot about Japanese films, don't you! There seem to be a lot of cool underground films being made in Japan. Probably the film that had the biggest influence on me was Shuji Terayama's „Den-en ni shisu". This film could probably be best described as J-Goth. The soundtrack by J.A. Seazer is disturbingly cool.



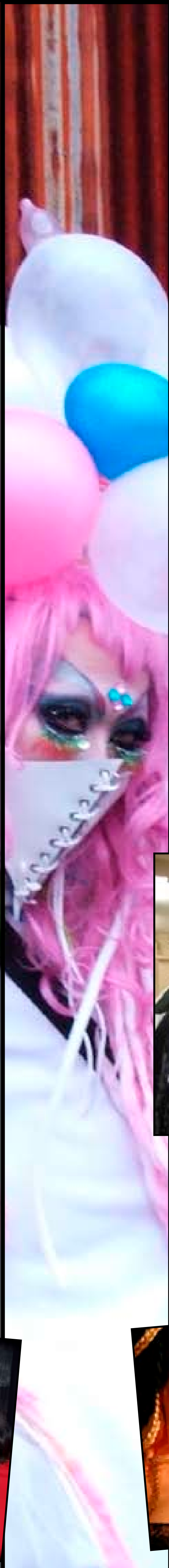
I think we can agree that the main keyword of the industrial subculture is revolt. How positive and constructive is this revolt? How do you see the situation in Japan's society, how do you and how does the scene react to the strong social tension and in what do you and they express the need to revolt, if you do at all?

DJ SISEN: Japan is still peaceful and pleasant at the moment, but I feel that we are missing out on something important. As a country, we need to be stronger, and raise our own individual consciousness in regards of what it means to be Japanese.

As a big question - what would you recommend to tourists who come to Tokyo and are interested in the scene? What shops should they visit, what magazines should they buy, which parties should they attend and which bands should they absolutely check out? Any info websites you would recommend to them?

DJ SISEN: Possibly the biggest thing about the Japanese goth scene is the abundance of clothing shops. Including all the independent makers, there's probably several hundred brands out there. There are lots of different designs, the majority of which are genuinely high quality. „alice auaa" products in particular, which could easily be considered works of art, have a design and quality that sets it a level above other brands in the scene.

There are lots of goth and gothic lolita fashion magazines as well. One of the more popular publications is the Gothic and Lolita Bible, and a lot of people here in the scene get their information from this.



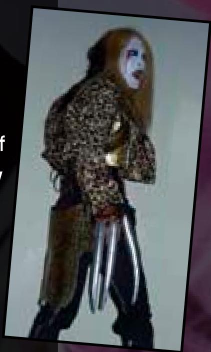
In the Harajuku are of Tokyo there are lots of shops that cater to the goth and gothic lolita customer. You're pretty much set if you go to the „OIONE SHINJUKU (http://www.0101.co.jp/onejuku) . In that department store, everything from the 5th floor upwards is basically dedicated to the goth and lolita brands. A first-time visitor would probably be blown away.
If you're going to go to a club in Tokyo, of course I'd want you to come to either „Tokyo Dark Castle" or „Tokyo Decadance", but there are goth and fetish parties pretty much every weekend so it all comes down to timing. Definitely come out and play!!

Some good homepages:



KIKIRARA SHOUTEN

http://www.kikirarashoten.com/

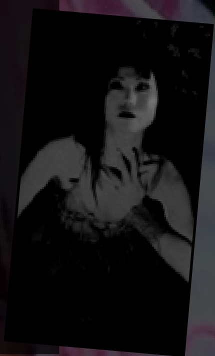


This is just a **costume shop** that I particularly like. The designer here is one of my friends. Most of the items there are one-of-a-kind and if you let them know what you're looking for, they can probably make it custom! Their hats and corsets are especially good. I've actually participated in a fashion show for this brand.



gROTTESCOsEPHIRAH

http://www.grottesco.net/

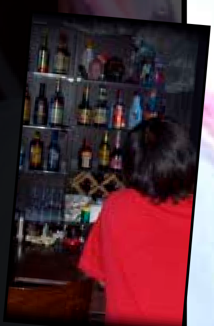


This is a **performance group** that puts on events on an irregular basis. I am their friend and also a fan. Their performances for me literally define Japanese goth and underground.



TRICK OR TREAT

http://www5f.biglobe.ne.jp/~trick_or_treat/



This is a **bar** and general **goth hangout** in the Roppongi area of Tokyo. The inside of the bar is something you might imagine being in „The Nightmare Before Christmas". The owner (master) of the bar is really cool and looks like Rob Zombie. They occasionally have events.

Thank you so much for honoring us with this interview. Do you have any final message to the DOSE readers?

DJ SISEN: I'm really happy that there are so many people interested in Japan. I said that visual-kei was not J-Goth, but I am by no means slamming the visual-kei community. It is probably difficult, but if there could be some kind cooperative mixture of visual-kei and goth , I think that a lot of people would really get into it. There are a lot of Japanese people that really don't like English or other foreign languages, so it's somewhat difficult to blend the two subcultures, but I think it would be cool to mix with the goth scenes of different countries.

Please, please, come to Japan!

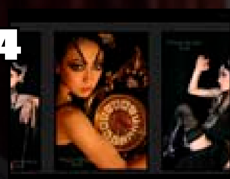
And I want to extend thanks to all of THE DOSE readers who have taken the time to read the special issue on the Japanese scene.

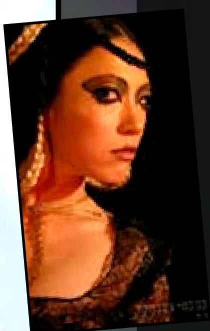
Thank you very much.



770124

http://homepage3.nifty.com/~770124web/





This is the site of **Rodem**, a person I highly respect.
Her sense in her approach to hair and cosmetic design is highly refined and truly beautiful. She sometimes sets up a make-up booth at goth clubs and gives her clients a makeover. More often than not, people are lined up.

TALK ABOUT JAPANESE-HUNGARIAN POWERHOUSE CONNECTIONS? BUDAPEST-BASED PROJECT FUAN 21 REACHES BACK TO A RICH BACKGROUND OF ELECTRO, TECHNOPOP, LAYERED VOCALS - EVERYTHING IN JAPANESE AND ENGLISH! CHECK A FEW TRACKS OF THEIR DEBUT LP ON MYSPACE, THAT'S QUITE SOMETHING TO POP OUT OF THIS COUNTRY THIS TIME AROUND...







AURAL VAMPIRE

WWW.AURALVAMPIRE.COM WWW.MYSPACE.COM/AURALVAMPIRE

AURAL VAMPIRE IS THE BRIDGE BETWEEN MAINSTREAM AND VAMPIRIC TECHNO UNDERGROUND WITH DISTINCT FLAVOURS OF 90'S TECHNO AND B-TYPE HORROR FLICS. AFTER A POWERFUL DEBUT AND AN MP3-ONLY FREE EP WE HAD TO TALK TO THEM BEFORE THEY ACTUALLY ARRIVE ON A EUROPE TOUR IN OCTOBER... (INTERVIEW: DAMAGE)



After the release of your debut album "Vampire Ecstasy" in 2004 on Tower Records, your next material was a freely downloadable EP called "Economical Animal Superstar". Will there be an enhanced version you can buy physically? Why did you go the MP3 way?

RAVEMAN: Tracks are likely to be collected to the next CD album again. That release is an attempt to introduce us to a lot of people. The intent was to release something on the net and I think that I was able to obtain a lot of new fans.
EXO-CHIKA: And Raveman also wanted to make the flash-movie.

What is the concept behind Aural Vampire? How does the name reflect the seemingly controversial, happy and energetic music?

RAVEMAN: Imagine a sense of mystery in which fear, beauty and laughter mixes.. it is difficult to explain. Our musical self-expression is through uniting various elements.
EXO-CHIKA: I think it's merely horroristic in nature.

How did you get involved with the scene and how did you end up starting your own band?

RAVEMAN: We are in the Japanese music scene, touching on techno, industrial, gothic and alternative.. Aural Vampire was formed to express a sound right in the middle of these four genres.
EXO-CHIKA: I did not know it.

What events led to the formation of Aural Vampire? Where did you meet?

RAVEMAN: We are schoolmates, in Zombing Vampires High School. I was making techno tunes alone..
EXO-CHIKA: ..and I was looking for a producer. Also wanted to lend my voice to original music.

Besides Aural Vampire, what do you do in your normal life?

RAVEMAN: I make music.
EXO-CHIKA: I spend money in a royal style . It's my life's work.

What genre would you put your music to? It really seemed to be a very organic mixture of 90s techno, electroclash, electro and dance.

RAVEMAN: Our music adjusts to all those you said. 90's techno is very important.
EXO-CHIKA: I am glad that you noticed.

Aural Vampire is surrounded with images of B-horror movies. Where does the love of the horror movies originate? Which directors and movies do you love the best?

RAVEMAN: Excessive aesthetics, human nature, freaky comedy – I'd mention all these. Nowadays I pay attention to Gabe Bartalos who directed Skinned Deep.
EXO-CHIKA: I think J-horrors are too scary. We like funny horror movies.

Your house is on fire. You have to run, but you can take three CDs, three DVDs and two books with you - what would those be?

RAVEMAN: I will be burnt to death at the time of choosing.. Zombie, Zombie 2, Rob Zombie, Zombie Nation...
EXO-CHIKA: I help the pet earlier than selecting anything like that.

If Aural Vampire could create a horror movie, what would that be like?

RAVEMAN: I guess the movie would be influenced by the Troma films!
EXO-CHIKA: I'd choose a document film that's like the movie of a life of a vampire.

What horror movies would you like to create a soundtrack to?

RAVEMAN: Something like the 80's discotheque horror movie or Return of the living dead?
EXO-CHIKA: No! Ghost Busters!!

How much are you concerned with MP3 piracy and copyright protection?

RAVEMAN: It differs according to the tune.
EXO-CHIKA: We are on the same opinion as other artists.

What studio equipment and softwares do you use?

RAVEMAN: We mostly use hardware, lots of them fabricated in Japan.

The dream AURAL VAMPIRE gig with the ideal crowd, tech and visuals. Please describe it!



RAVEMAN: The ideal would be something like the screening of Rocky Horror Picture Show. I'll do my best to live up to our ideal.

RAVEMAN, as far as we know, you also do DJ'ing. Please tell us more about your experiences and DJ sets.

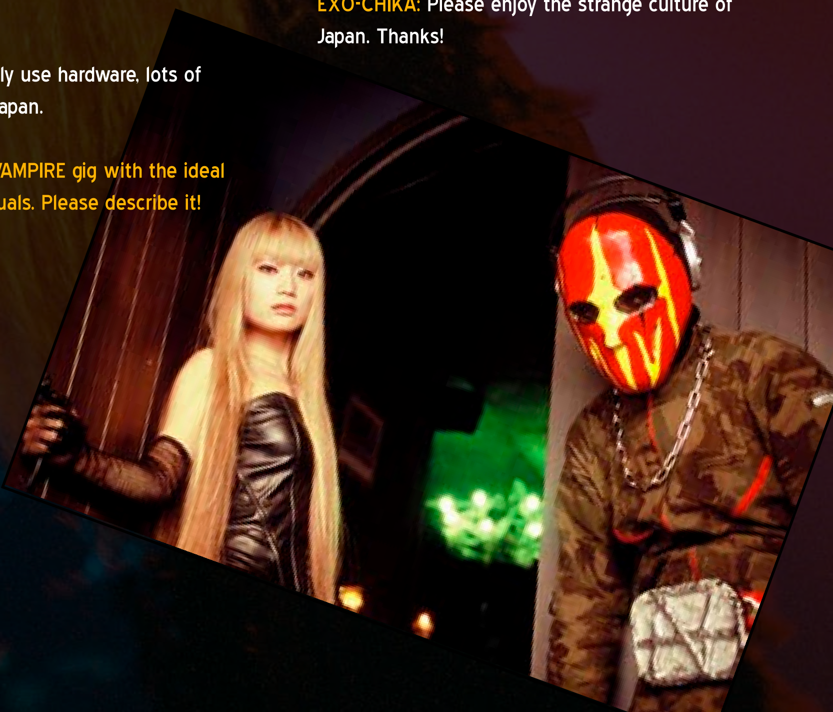
RAVEMAN: I DJ in various scenes from electro through techno to industrial, heavy rock, gothic, oldschool pop.. genres are different every time. In Japan there's a huge club scene. Lighter dance grooves are somewhat of a recent tendency.. Darker and more abstract sounds are only loved by a few, that's quite scarce.
EXO-CHIKA: And I somehow understand that.

What will Japan and the Japanese scene be like in 15 years? Please share your thoughts with us.

RAVEMAN: I guess revivals happen cyclically, once every 15 years. Therefore, the music that's popular now will become popular again in another fifteen years! at 15
EXO-CHIKA: Madonna will put on the leotard again in Hollywood....Excellent.

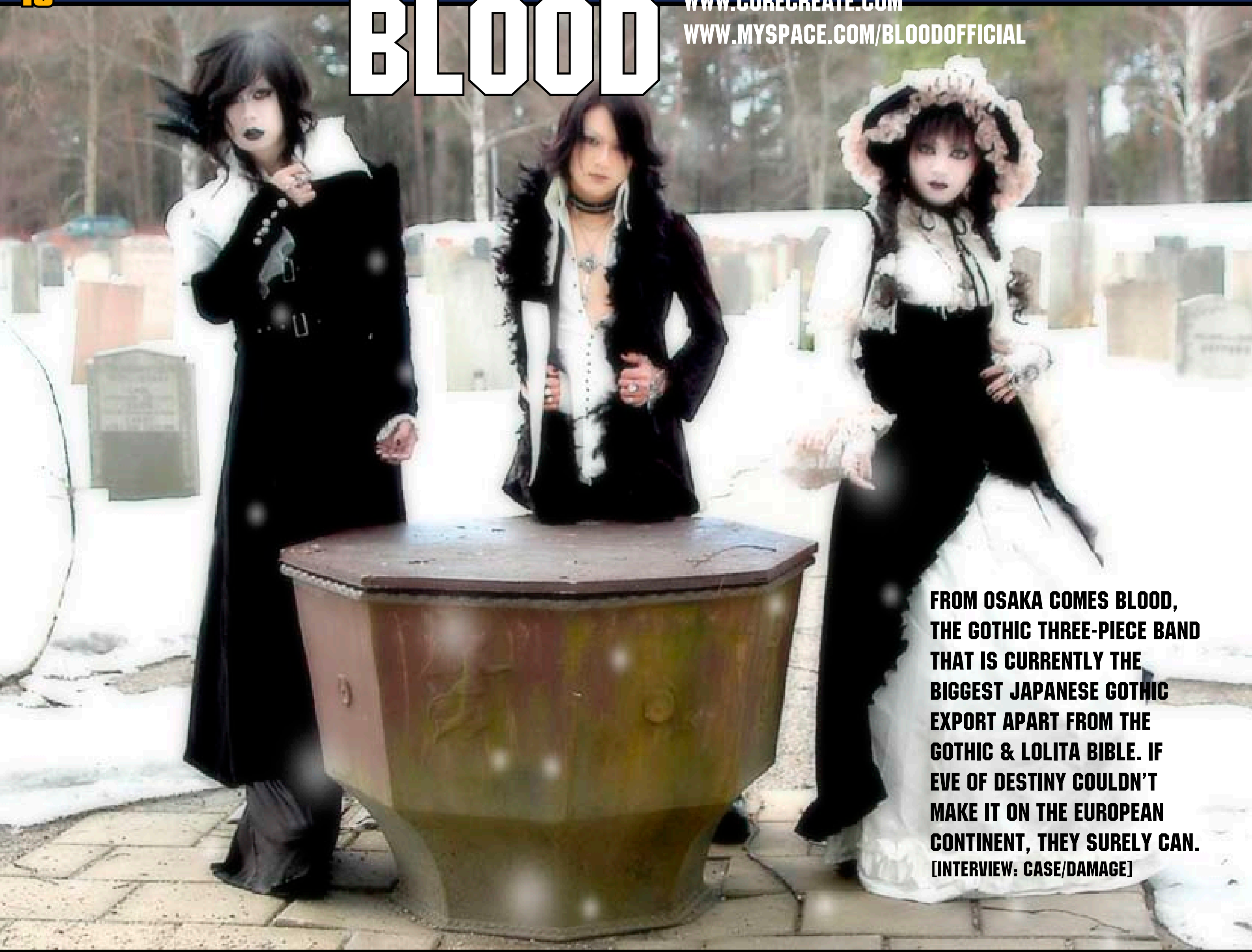
Thank you so much for honoring us with this interview. Do you have any final message to the DOSE readers?

RAVEMAN: Yes - please open yourselves to various art forms and enjoy them!
EXO-CHIKA: Please enjoy the strange culture of Japan. Thanks!



BLOOD

WWW.CURECREATE.COM
WWW.MYSPACE.COM/BLOODOFFICIAL



FROM OSAKA COMES BLOOD, THE GOTHIC THREE-PIECE BAND THAT IS CURRENTLY THE BIGGEST JAPANESE GOTHIC EXPORT APART FROM THE GOTHIC & LOLITA BIBLE. IF EVE OF DESTINY COULDN'T MAKE IT ON THE EUROPEAN CONTINENT, THEY SURELY CAN.
[INTERVIEW: CASE/DAMAGE]

How would you describe BLOOD to the audience who's not yet familiar with you, what is the concept behind the band? How much do you adhere to the visual kei scene?

KIWAMU: BLOOD is the gothic industrial techno newwave hardrock blackmetal visual kei band. I know this is too long, but it's very good for us - I think genres are for record companies. For artists it poses no problems. I just want to make the best possible art. And I don't adhere to the visual kei scene in Japan. There are many-many stereotypical bands in the scene. Strange music and strage looks. They only imitate major bands. They don't have any individual characters. But BLOOD's good point is music and art. If you have good ears, you'll get my meaning.

After a rather extravagant set of costumes, your new image is a return to the classic Gothic look. Why the sudden change and who desined the new costumes?

KIWAMU: We make concept albums, so we needed to choose costumes that fit the story. On the 3rd mini album, the story is dark, so I wanted to wear the classic gothic style. In Osaka, we found a good partner. She has the independent brand "unVolkeMen". She has a good sense about the gothic style. She designed them for us. We love them very much.

The new image reminds us of classic horror films. Do you like horror movies? Do you get any inspiration from these and which ones are your favorites?

KIWAMU: My favourites are Dario Argento's movies. When making the image up, his influence on me is very big. For example, Profondo Rosso… This is Italian horror director Dario Argento's most prominent work. His movies about demons and zombies and such aren't the ones I like, I think the ones that play on human fears are the ones that give me the most inspiration when I create videos and stuff.
FU-KI: I like some movies, especially vampire movies. I'm very much influenced by them.

In January you held an event called "VENGEANCE for BLOOD Extra 2" where the line-up also included some more Goth-inspired bands. How did you choose the bands for the event and do you want to shift towards the Goth-scene in Japan?

KIWAMU: I am the producer for this event. I wanted to make a unique event in Japan. In Japan there is a gothic scene, but it is very strange and small. So I wanted to change them by myself. In Japan, my event has a strong followership – like, a hundred gothic lolita girls do turn up. I'd worked out all the details for out next gothic sponsor event. This time I think I've found a lot of good and strong bands that will make it very different from other bands' sponsor events. The Candy Spooky Theater and Calmando Qual, two bands that also came to our previous event, will be coming back and bringing a world view that I really like. And I'm really happy that Brand O, the new project of the excellent vocalist NOA, immediately agreed to come when I told him about this event. There's also Kokushoku Sumire, a group I saw in Gothic Lolita Bible and thought they seemed interesting. Isn't it kind of rare for them to attend the kind of event that we'll be putting on? I also saw Cannival Method in magazines and online and their dark image really caught my eye, so I asked them and they agreed to come. And I think Chihiro, who responded agreeing to appear first on stage, will be the perfect DJ for us. It's also really cool that this will become the New Year event for Ikekuro Cyber.

I made flyers to promote the gothic event. I would like to do this sort of event at regular intervals from now on, so I think that's an important thing to consider, too. The gothic sceen in Japan is really small compared to that of Europe, so I hope to sort of kick it into action.

What is the band members' musical background? What were your favorite bands and what motivated you to start a band?

KIWAMU: I love the 4AD record company bands. If someone asked me a favourite music style - that's the 4AD bands. But Hanoi Rocks is the first impression for the band. I first heard of Hanoi Rocks long after they've broken up. I came across a feature in a magazine that said their old works were being compiled on a new CD and it caught my interest. I think this is probably the one CD I've listened to the most. They may not have had much influence on my musical career, but they are a really cool band. Maybe it's a good thing, since they broke up in 1984 while they still had so much potential. Their Up Around the Bend PV was awesome. I went ahead and bought their CD after they got back together recently, but it still feels like a different band now.
FU-KI: I like Finnish bands, like H.I.M.,The 69 Eyes, Sentenced, Negative and so on.Now my favorite is H.I.M..And I love Cradle of Filth from UK, they are so great!!! I also like Paradise Lost. And I wish to make a big-scale show like Mötley Crue. I wanted to be different from others, so I started to sing.

Recently Fu-ki wrote about the European and US bands he's been listening to lately. What are the other members' current favorites?

KIWAMU: Nowadays I'm listening to Italian band Mandragora Scream. This is a gothic band with a female vocalist that I often listen to. In the beginning I decided to buy it after looking at the photos in the CD jacket. When it comes to gothic music, it's either good or completely off, but this one is really good. I think the singer's voice is very expressive. And Italian bands aren't often heard of in Japan.

Beside Japan, you played in the US, Mexico and several countries in Europe. Do you see any differences between the audiences in different continents? What were your experiences?

KIWAMU: They are very good in every country. For example, I heard French fans were too shy before the live show. But when we went there, they were too excited for us. Swedish fans were a little shy. They were just listening to our music during the song and after it, they were very gentle. In Mexico, though, there was the most excited audience in the whole world. At the last concert in Mexico, the only thing that concerned me was that so many people just wanted to scream and go crazy rather than enjoying our music that it was hard to create the right atmosphere. Fu-ki tried to talk between the songs but they just kept shouting. Fanatics are fine, but it was really annoying when some of them kept screaming during ballads' intros and things like that, so I threw water bottles at them as hard as I could. They quieted down after that, which was good, but I still wish they would concentrate more on experiencing our world view.
FU-KI: Each audience was very good. The Japanese audience is a little shy.

Which were the more memorable gigs in Europe? Your first live in Paris was very intense and the audience was quite hysteric. Were the later lives similar to that one?

KIWAMU: It was April 2nd, 2004 at Glaz Art (Paris, France). This was one of our live shows that I still have a lasting impression of. I had booked our oneman there around January of 2004. No visual kei band had ever played in Europe before then, so we became the pioneers. It sold out almost immediately and just when I was thinking about what kind of live we should do, some of the band members left. That caused some trouble, but Fu-ki joined us shortly after, so we were ready when the day of the live came. It was Fu-ki's first oneman live. I think it was the 4th for BLOOD? The live was great.
FU-KI: Of course I remember the first gig in Paris.I was very nervous.

You played 3 gigs in a row in Mexico earlier this year and will return there again early 2006. Could you tell me about your experiences there? Is there a big audience for visual kei bands?

KIWAMU: I think it is not for the fans of visual kei bands. In Mexico, the gothic scene is very big. If Lacrimosa plays in Mexico, 5000 fans come to their live show. In fact, the Mexican price is too low. There are many troubles about live shows. But there are good organizers for us and there are good people. We don't go there for money but for the good fans.
FU-KI: Mexican fans are always very welcoming towards us.

Your website is in seven different languages beside Japanese. How do you manage all the different versions?

KIWAMU: There are BLOOD agents all over the world. They help me, so I can make the website in other languages. I sometimes scout for the good person for our activities. Who thinks about the world market for the visual kei? Everyday I got the emails from world fans in many languages.


FU-KI (vocals)


KIWAMU (guitar, synth, VJ)


KAEDE (bass)

You released "VENGEANCE for BLOOD 3" in January which is the final chapter of a concept mini-album trilogy. Could you tell us about the story behind VENGEANCE for BLOOD?

FU-KI: The concept story of VENGEANCE for BLOOD is about a man from whom the life of his beloved and his own humanity was taken in an instant. He departed on the journey of revenge. And the story is developing.He knows more about his tragedy.
KIWAMU: I made the decision to use vengeance as our concept theme because I felt the emotions it carried would be easy for us to implement. Keeping a completely unforgivable person alive does no good for the world or anyone in it. He would want to inflict that same misery on everyone else. Personally, that kind of hatred is my own driving force. I would probably never forgive anyone who would stand in the way of the activities I'm doing now.

What are your plans for the future? Any plans for a new Europe tour? And will there be a new direction after you close the "VENGEANCE for BLOOD" period?

KIWAMU: The long-running VENGEANCE for BLOOD series has come to an end.Following our last tour in April, BLOOD will suspend all band activities. Our primary focus at the moment is this final tour.



Do you know that visual kei gained popularity in Europe and the US thanks to MP3s and file-sharing programs? So that basically everyone who buys your CDs, merchandise and goes to your concerts originally started off downloading your MP3s?

KIWAMU: Sometimes there are stupid and bad fans of visual kei, updating MP3s on their web-sites. They are illegal, crappy persons and I hate them. But I know the truth - fans know J-music through MP3s. So if we sell CDs in European countries, their strange system will not be big. I want to buy the CDs as the goods. So I hope they will buy the CDs by the legal way.

Musically, aesthetically and professionally, what were the best moments and creations of 2005 for you?

KIWAMU: When I wrote the song "VENGEANCE for BLOOD 3". It was the best moment for me last year. When you've written a lot of songs, you come to understand how difficult it is to write music. The melodies you write come from yourself so they're naturally impressive to you. But that's only a personal opinion, reality is that other people see it from a completely different point of view. It's the same whether you write a lot of songs or don't write many at all - to you, they're good songs. But it's a different story when you've written a truly excellent song. When you've written a lot of songs, you learn to realize when you've written a really amazing one. I think I experienced that most recently when I wrote the bridge of VENGEANCE for BLOOD.
FU-KI: To play in Finland. Finland is special for me. And when we finished our latest album.

How would you briefly summarize the Japanese Gothic and visual kei scene? What is the club and community life like there, what are the key venues, shops, parties, bands and organizer groups whom you would recommend to those who would visit Japan and would like to take part of the scene life?

KIWAMU: The visual kei scene is the setting sun now. So there are many strange bands, very stereotypical. The Gothic scene is very very very very small. For visual kei bands, Takadanobaba area and Urawa narusis are good clubs. For gothic, it is difficult. There are some events in Tokyo. But almost event has 50-70fans small events. Most biggest event is 300fans. In Tokyo, there is good cds shop about gothic "shinjyuku GOLD" Oh, sorry.
Honestly, I don't have any interest in these scene.

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What is your message to the readers of THE DOSE and the Hungarian BLOOD fans?

KIWAMU: BLOOD has the range of vision on the international Gothic and J-music markets. In the future, if I'll get offers from your country, we can go there. I hope you will feel our world and listen to our music. If you feel BLOOD one time, you will experience an abstinence syndrome!

EUTHANASIE

ANTIMASS.COOL.NE.JP MYSPACE.COM/EUTHANASIECULT



THE CHAIRLEG OF TRUTH
(held by Mumus)
with ANDRO/EUTHANASIE

THE STORY
Sexed Up Electronica!

THE GENRES THAT TOUCHED YOU
Dark Electro, EBM, 80's New Wave

THE DIRECTORS YOU ADORE
Michael Haneke (Funny Games), John Waters (Pink Flamingos), David Lynch, Dario Argento, Pier Paolo Pasolini, Ken Russell, Peter Greenaway

THE AUTHORS YOU ADORE
Kyusaku Yumeno, Seishi Yokomizo, Georges Bataille

YOUR PHILOSOPHY
Laibach

THE CONCEPT OF YOUR NEW MINI-LP "QUEER CHRONICLE"
Japanesque.

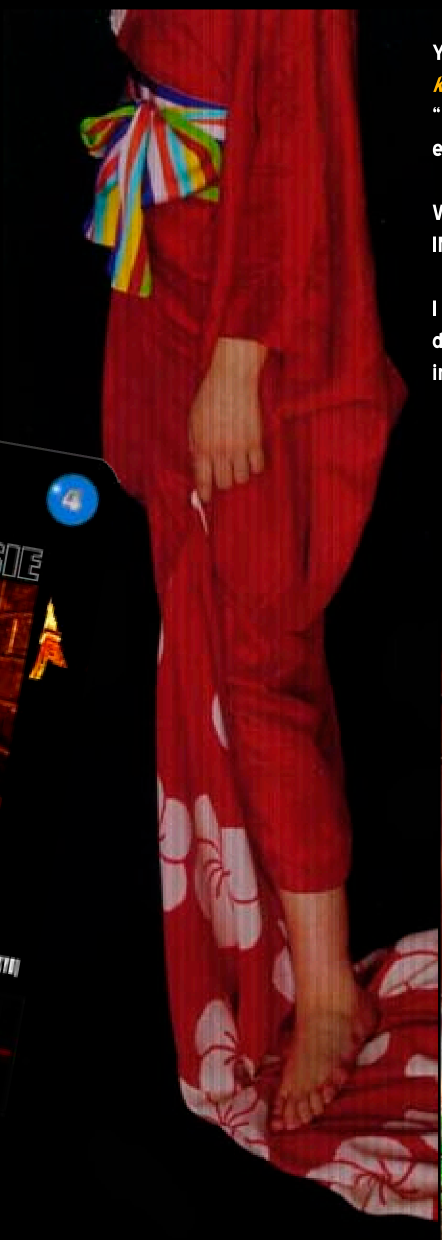
IS THERE ANY TOGETHERNESS IN THE JAPANESE INDUSTRIAL SCENE?
Yes, I think so. We often perform at the same event.

YOUR PURPOSE
To put our tunes on the market all over the world!

THE MESSAGE
Sexed Up Electronica!

WHERE AND IN WHAT AGE WOULD YOU LIVE GLADLY?
Tokyo, in t





YOUR FAVOURITE HAIKU
kaki kueba kanega narunari Hooryuu-ji
"I listen to the bell ring of Houryuji temple while eating a kaki"

WHAT IS YOUR MESSAGE TO THE HUNGARIAN INDUSTRIAL SCENE?

I want many Hungarians to know the Japanese underground scene - and we wish to play in Hungary in the near future - if they wish!



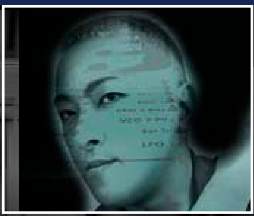


ABEND LAND

TEKTITE.JP

MYSPACE.COM/ABENDLAND

THE CHAIRLEG OF TRUTH
(held by Damage)
with HIJIRI/TEKTITE





WAS THE NAME ABEND LAND INSPIRED BY HUNGARY-BORN FRED KELEMEN'S 1999 ART MOVIE ABENDLAND?
No, it's the other way round, through Germany. I respect Georg Trakl and I took it out of his poetry.

WHAT INSPIRES YOU?
I have a huge interest in European fine arts and the aesthetic feeling of that continent.

WHAT WERE YOUR EARLY INTERESTS IN MUSIC? DID YOU HAVE FORMAL TRAINING?
Electronic and classical music, some jazz, some rock. I had formal classical music training.

HOW DO YOU START WORKING ON A TRACK?
In most cases, I lay down the beats first.

HOW IS THE NEW ABEND LAND ALBUM "OMEGA POINT" DIFFERENT FROM THE DEBUTING "DARK BREAKS"?
We're talking about a huge difference. I take a stance by placing importance on melodies. It will feature instrumental soundscapes with voice samples.

QUBO, RYUGU AND ABEND LAND ARE THREE VERY DIFFERENT AND DISTINCT PROJECTS. DO YOU PLAN TO VENTURE INTO OTHER MUSIC GENRES UNDER DIFFERENT NAMES?
No, I have my hands full now.

WHAT DO YOU DO IN YOUR MOMENTS THAT'S NOT SPENT WITH TEKTITE?
I stay up reading till late.

WHAT JOB DO YOU DO?
I work in an art publishing company.

WHAT DO YOU THINK ABOUT TOKYO'S MUSICAL/ CULTURAL PALETTE?
I regret it very much that Tokyo is immature on both palettes.

HOW WOULD YOU FEEL IF YOU HAD TO LIVE IN TOKYO, 2030?
I would feel empty by all means.

HOW DID YOU MEET JUNE, THE LOVELY VOCALIST BEHIND THE TEKTITE PROJECTS?
We made acquaintance online in September 2002. Since then, we're on famously good terms.

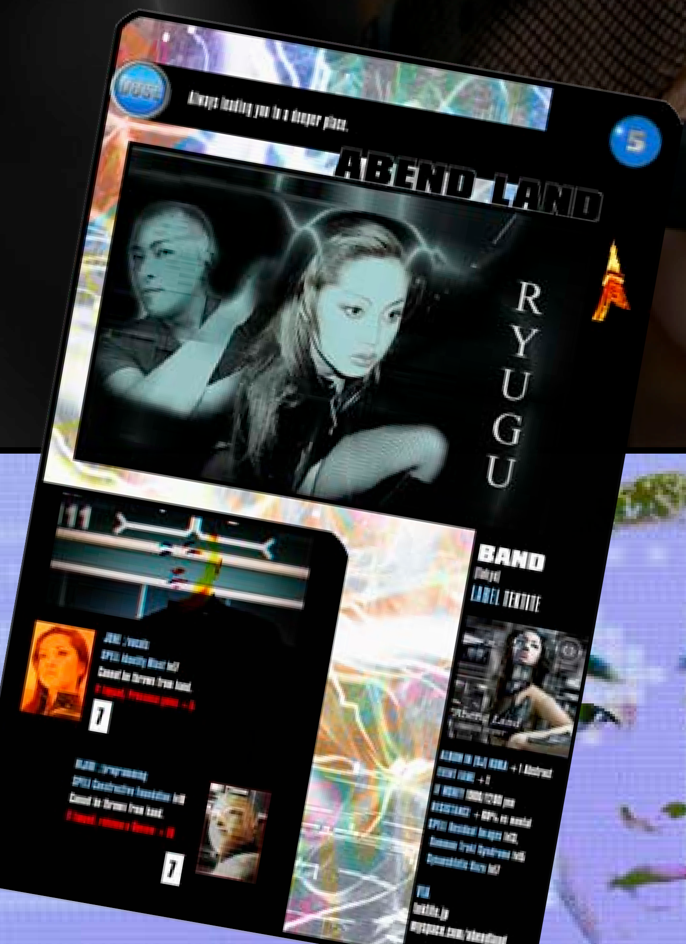
WHO ARE YOUR GURUS MUSICALLY AND SPIRITU-ALLY?
Gabriel Faur, Maurice Ravel.

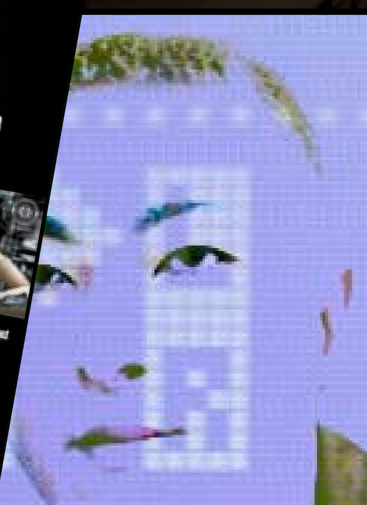
AMONG ARTISTS WITHIN THE LAST COUPLE OF YEARS, WHO'S REALLY WORTH LISTENING TO?
Tord Gustavsen Trio.

WHAT WAS THE LAST ALBUM YOU BOUGHT?
"The White Birch" by Codeine.

WOULD YOU CREATE MUSIC FOR FILMS OR DANCE PERFORMANCES?
I might do, perhaps.. recently received a request from an independent movie producer in Hollywood, so things might be looking up now.

WHAT ARE YOUR FAVOURITE NON-MUSICAL SOUNDS?
I love the sounds of water and rivers!















TEKTITE reviews

(by Damage, posted on Id50.hu)

Tokyo-based label TEKTITE brings us the kind of night music on which highway lamps draw warm patches of light streaks in a drowsy tempo and the emerging sounds lure soundtracks into the lonesome journey. We will lead you to a deeper place, states Hijiri and June behind the label, quarelling would be useless and meaningless. The sound carpet of their three projects (Abend Land, Ryugu, Qubo) ranges from the seventies to the real modern, touching narrative **contemporary electronica**, **IDM**, **ambient**, **noise** and sometimes even the pulses of **dub** and **hiphop**.

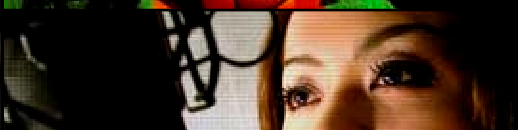
ABEND LAND - Dark Breaks

Hi-G's solo material, Dark Breaks tenses and laxes at the same time, compared to the previous album. What it laxes saxophone, glocken and leads in the dark-ambient realm, it tenses it back with the slow and somewhat broken grooves of dub and hiphop. It would be the soundtrack of Ghost Dog, if Jarmusch actually made the movie dark, without any touches of humour. DJ Krush and the wordless gods of dub could take Abend Land beside them. We would love to send Toshinori Kondo and Hijiri-san with doses of lotus flower into sensory deprivation tanks so that they could melt into the deepest pits of the human soul and could perpetuate it for the world.









RYUGU - Crows Fight

The best emotional waves are called forth by RYUGU's ten-track album, **Crows Fight** - as if champions of the intelligent dance music, Chicks on Speed would have actually learned how to make music and composed tracks about the day-break smiles of a woman's heart - all on Valium. It's hard to skip the opening track (Don't Cross Fingers), the early-morning look-out-on-the-city-from-the-attic love (X Girl), the meek waiting among the tumult after working hours (Sea Day) - the whole arc of the album is about waiting - all placid and tranquil. The piano and Jude complements each other contrapunctively - and the flow is all silk tsunami. If it were a book, it would be Gibson's Count Zero, if it were an anime, it would be the very last minutes of Kite, right before the door opens, if it were a girl, she would be peachy, right in the first rush of blushing, recovering from heartbreak.

QUBO - Never Thought

QUBO shows a different facet of the sentient soul - a counterpoint of safety and calmness. This is a spoken word album, held by an extremely tense, lonesome and undone voice to the darkness around - and the darkness listens and reacts, roars, sucks voices from databanks and feeds them back into the audience. *When I was in the States, everybody asked me where am I from. When I was in Japan, everybody asked me where am I from.* The dark-ambience of cut-up and scratched samples and analogue pulses is the perfect representation of what happens, when someone gets derailed between two tense states of mind and can take a peek of what really happens in the mind. It is a desperate grasp into the grand narrative - only the last song, Dark Sky gives solace to the drowning.

PSYDOLL

WWW.PSYDOLL.COM WWW.MYSPACE.COM/PSYDOLL



AFTER A TREMENDOUS SUCCESS IN THE UNITED KINGDOM TOKYO CYBER-FAIRY THREEPIECE PSYDOLL IS BACK ON THE SCENE. ON BEHALF OF SINGER AND KEYBOARD PLAYER NEKOI, GUITARIST UCCHI AND DIGITAL PERCUSSIONIST UENOYAMA WE TALKED TO CYBER, THE ORIGINAL VOICE OF PSYDOLL.

Your music has strong common roots with the European/US Goth music of the 90s. How much did this kind of music inspire you? What inspires PSYDOLL's songs?

To tell you the truth, the members of PSYDOLL did not know so well about the Goth subculture. Only slightly. Although the digital percussionist Uenoyama is the fan of Nine Inch Nails, he is not concerned with sound works or production. Nekoi, the vocalist of PSYDOLL makes almost all the songs and lyrics, then guitarist Ucchi arranges all the songs. PSYDOLL's sound images come from all around the world, from different times and places. It would be a big hint, though, that Nekoi loves 80's UK techno punk and Ucchi loves 80's New York punk music.

How did you get involved with the scene and how did you end up starting your own band?

PSYDOLL was born in a place very far from the Japanese Goth scene. PSYDOLL was a mutation band in Tokyo. Although Nekoi was composing many songs, she was not blessed with an opportunity to actually make them into form. One day Nekoi discovered a band, performing strange music. Although the sound seemed to be 80's punk, the arrangement sounded like King Crimson and the drummer had a definitive metal style. This was the band of Ucchi - he played the guitar and he also was an arranger of songs. Ucchi also said he was crazy about Japanese manga. Nekoi thought this man is a little bit interesting. So she started thinking about a new band – what was to become PSYDOLL later on.

What do you think as a band about the Tokyo scene? How strong and well-organized is it, what should be taken care of? On your website I see that you play at the 'bOOth' events in Urga, Shinjuku but I saw no other concerts. Why is that? Do you have a special connection to bOOth?

To tell you the truth, PSYDOLL had stopped all performance activities in Tokyo from the spring of 2005 to the end of 2005, Only stages were for the UK tour during the summer. PSYDOLL has returned to Tokyo again in December 2005 and found that the Tokyo scene was changing, making it a more interesting place than before... various attractive bands had appeared.
The organizer of 'bOOth' is a man named YMOT who loves techno punk. He does not have a preference in a single genre at all.... If he founds an interesting thing for a band, he will accept it. Adhering a genre purifies the scene but pure blood makes a breed weak. He promotes the mixed breed,and PSYDOLL is a mixed mutation band, that's why we played there..



Reviews about you keep referring to Blade Runner - although I see no connection, only the thing you write about yourself, that you are renegade dolls, similar to Nexus 6. Please comment.

Honestly, Nekoi PSYDOLL watched Blade Runner over 80 times and she cries every time over the last scene. Do you remember why Nexus 6 run away from the colony?
It's very simple....they just dreamed about a normal happy life. Nekoi too, she just wants to live a normal life without noisy kinky J-pops, Coca Cola ads, hip pops,etc. Nekoi just wants to run away fropm such irritating Impurities, that's why she started PSYDOLL.

The biggest craze about Japanese entertainment dolls was when news about Kyoko Date was circulating on the world wide web in 1996.. but not much is known. What kind of virtual idoru are there in Tokyo now?

Kyoko was a very good girl but her joints were a little bit unnatural....... The production which made her was a very big one, but now they gave up and make another. Nekoi likes Max Headroom,"he was a handsome guy" she said.

In the latest cyberpunk anime series, Ergo Proxy, there are dolls called entourage who accompany citizens. In Innocence (Koukaku Kidoutai 2), implants and cybernetic prostheses are absolutely normal to life. What do you think, how will that change human life? Where will the change begin? When will cyborgization begin in Japan and how will Japanese cyborgization be different from that in Europe or the United States? Please share your ideas with us!

That is a really interesting topic for PSYDOLL. When Nekoi was a small and sick child, the only electro-mechanical thing in the house was an electronic organ, but it was enough to become her best friend.

Human beings move according to the brain's electric signals. Feelings are interplays of a complex electric signal. So machines are humans' best friends. It would thus be a very natural thing if people carried machines. Compared with those living overseas, we Japanese love „moving objects that have no life" very mch. Sometimes we refer to machines, as „little miss", „mister" or „-chan".

In the old times the Japanese believed that even big stones had souls. From the Edo period, Japanese made clockwork dolls. Those called „chahakobi ningyou" or tea carrier dolls could walk and take a cup of tea when someone pushed a switch and said „kochira ni oide" (which translates like „come on") If that doll did not have a soul, then people needn't have said anything. Instead they talked to them as if they were human.. Nekoi thinks this is interesting. Her dad was a scientist for a company and sometimes he spoke to machines as if they were human. Nekoi then felt that they had souls.

Sometimes we see scenes in Hollywood movies in which people talk to cars or super vehicles. Nekoi loves to see such a scene.

What are your favourite anime and manga of all times and what are your favourite anime and manga that were released last year?

Some works with which PSYDOLL was charmed were Tetsuo, Patlabor 2, Ghost in the Shell, Nausicaa of the Valley of Wind, Avalon (this isn't anime but it's great), Evangelion, Metropolice (by Osamu Tezuka), Innocence, Appleseed… too bad there were no great animes in 2005..




UCCHI (guitars)


NEKOI (vocals, keyboards)


UENOYAMA (digital percussionist)

Little is known about your work in the Japanese game industry. Please, tell us, which games did you prepare soundtracks for and how did that music differ from the songs you write for PSYDOLL?

To tell you the truth, PSYDOLL has made music for three games, all of them were for adults. The PC game situation in Japan is very special – in this narrow world all immoral setups are permitted. All of the three titles had very cruel and dramatic content – similar to the movie „SEVEN". It was very interesting that the themes were composed before the tragedy was arranged. However, PSYDOLL thinks that those soundtracks were music by but not music of PSYDOLL.

If PSYDOLL could create and release a game, totally under PSYDOLL control, what would that be like? What genre would you prefer, how would it play, feel, look and sound like?

Cyber action-RPG might be fun! Players are to become PSYDOLLs and run away from the common ordinary world. Sometimes very common characters appear in a hostile manner so we have to kill them all, like hip-hoppers, hippies, rockers, sexy adult girls, annoying superiors, healthy but cheap good-looking men, gram lockers, poodles, koalas, religious people, counsellors, lawyers… We could raise pet robots in coin-operated lockers and we would also need to find other PSYDOLLs to make a new manga world.

Nekoi-chan, please, tell us about your involvement in the manga industry! What did manga give you in self-expression that no other style of creativity could give you? What do you think about the recent trend in putting manga to cellphones instead of reading them on paper, like tankoubon?

I draw some very stupid manga illustrations for J-magazines, for PC gamers, for example. If you have some time to spare, pleae check my portfolio.
I also support a manga artist called Senno Knife. He has been drawing since the early 80s and he has a very aesthetic style. He draws in the basement and the manager in his studio is a model of a life-size skeleton, called Honeo-kun (hone means bones). Every December he becomes a Xmas tree with lots of electric lamps!
Senno Knife had contracts with some companies that distribute manga to cellular phones or websites. I myself prefer books to digital, because I love to read manga when I am in bed – some people do not care, some do.

It is very good, though, that a lot of pre-pros (soon-to-become artists) can get a chance to release their works very cheaply, much cheaper than it would be on paper.

How do you see the doujinshi manga scene in 2006, what are the greatest strengths and weaknesses?

A lot of doujinshi manga artists have been producing Moe-styled girls for several years. Almost all characters have veeery big eyes and smaller mouths, all of them look alike. But they are changing now – the characters' eyes are getting smaller and they seem more adult than before.

What was the most over-hyped (that got too much publicity without deserving it or having enough merit or value) game and music in Japan recently?

The hobbies of Japanese people keep subdividing. If I was living in the 90s, I could pick up some titles pretty fast, it's much slower now – I'll try anyway. In games it's the Final Fantasy series and Oideyo doubutsu no mori (Come to the animal forest). In music I'd say SMAP, Hamasaki Ayumi, Crystal Kei, Yuzu, Orange-rengi, etc.

How does a typical PSYDOLL gig look like and how would it look like if you could play anywhere on any instrument and in any costume you'd like?

PSYDOLL cannot say how their gig would look like. There are two video clips on our webpage www.psydoll.com, so please take your time and see them and feel how their gig would look like.

NEKOI: Do you remember the movie "The Fifth Element" with its diva from space?. I want to make a dress just like that! I also want to have a pet robot made out of keyboards! I want to play with him, it might be fun. Gigs – gigs everywhere!
UCCHI: Various pieces of metal, machines breaking down, broken electric devices and such are set fully there. Ducts of metal of various sizes are arranged and cables are spread around like spider webs. A gloomy large stage. I want to arrange on the stage many comuters and a huge synthesizer with many connected cables. I also want to play in a makeup of monstrous creatures drawn on H.R.Giger's pictures.
UENOYAMA: Where? On a tatami mat. How to play? Beating Japanese tea cups ith chopsticks. What clothes? Haramaki and Steteco (Japanese belly band and half pants).

NEKOI PORTFOLIO AT HTTP://WWW.CERES.DTI.NE.JP/~NEKOI/NEKOI/NGFIRST.HTML
SENNO KNIFE WEBSITE AT HTTP://WWW.CERES.DTI.NE.JP/~NEKOI/SENNO/SENFIRST.HTML

What do you listen to, read and watch nowadays?

NEKOI: The book I recently read was „How to draw the chart of anatomy". The CD I recently listened to was „Monty Python Sings" and as for movies, it was „V for Vendetta".
UCCHI: Ludwig van Beethoven's „Waldstein-Sonate", Mind Hacks by Tom Stafford and Matt Webb. The movie was Tachiguishi retsuden, the latest movie from Mamoru Oshii, the director of Ghost in the Shell.
UENOYAMA: I recently read „Order of Assassins" by Colin Wilson, the latest CD was „Deceit" by This Heat. The movie that I recently saw was „Syriana" and „Sharkboy & Lavagirl 3D".

What plans do you have for PSYDOLL in 2006? Any new materials to release, perhaps a PV (promotional video)?

A PV would be very nice, we hope we can make one someday. This year we would like to make an overseas tour again, hopefully after summer. If your country is a beautiful place and has a good audience who is interested in Japanese robots and you know a good person who could promote PSYDOLL to your country, please contact us – PSYDOLL is always looking for places to play at!

Thank you so much for honoring us with this interview. Do you have any final message to the DOSE readers?

Thank you for taking the time to read this – let's enjoy these wonderful cultures with PSYDOLL – We got the same eyes!

ON PAGES 20-22:
THE MANGA STYLE OF SENNO KNIFE !

I, PSYDOLL review

(by Damage, posted on Id50.hu)

What would the concert of **Siouxsie and the Banshees** and **Miranda Sex Garden** be like if they played in ivory towers spearing in abstract angles into the horizon to an audience of several thousands, to creatures, monsters, plush toys and lolita dolls? Yes, it would be like PSYDOLL, the three-piece fairy-goth-roll from Tokyo, with a frame ranging from harpsichords, acoustic guitars, drum machines, electro bass to the classic Goth guitar sound - concluding in an all-encompassing viscous-shiny mood. **This would be the soundtrack to gloomy fairy tales to adults**, if it were about today, with today's sound. Is it really what's hiding inside the self-defining album I, Psydoll?

PSYDOLL evokes third-fourth generationGoth bands from the nineties with female vox with peculiar structures - the verses are definitely built up from Japanese dark rock but the refrains are definitely the heirs of Mephisto Walz, This Mortal Coil and Miranda Sex Garden.

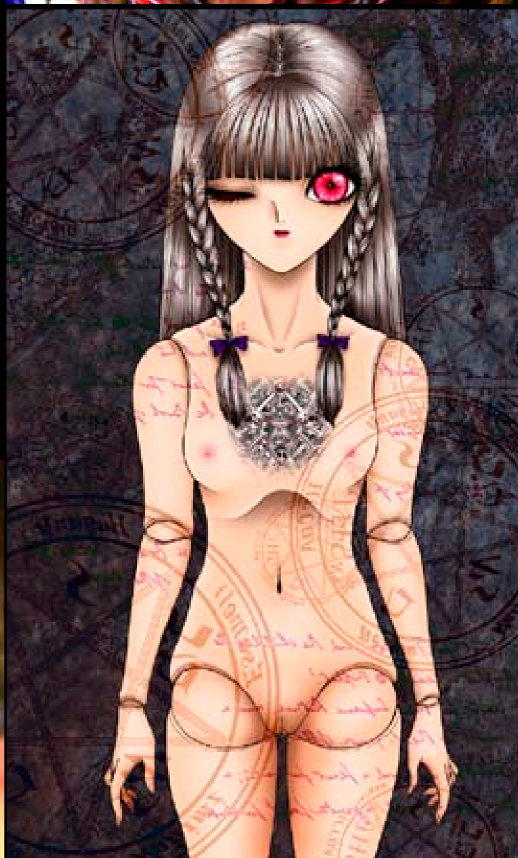
The first half of the album entitled **The Daughter of Dr. Neumann** (*which is basically the same-titled EP released in December, 2000*) emphasizes the fairyland atmosphere we talked about. It is most significantly in anime and epic European animations that we experience similar continent-traversing journeys, exaggerated and shivering-adrenaline-filled fighting and self-questioning in - we could start listing series from Record of the Lodoss War through XXXHolic to Berserk. Nekoi's vocals range from kawaii to downright dispassionate - a perfect pivotal point for the tracks. As for the golden trial (do we whistle and croon it later on during the day), it really works - the first four tracks definitely fit the status of the key track, both separately and altogether.

The EP **A WAR IN THE BOX** released two years later brings a much varied range in genres - more guitar work, more fast-paced riffs, more spitfire drum machines. Mega boss fights on numerous screens (His Melody), melodramatically long grievings over losses of a protagonist (The Song Offered A Hunter), entry-level soundtracks (In the Fog) welcome us - if you don't find them catchy first, no worries. All of them have a unique personality that will grow over you in due time...







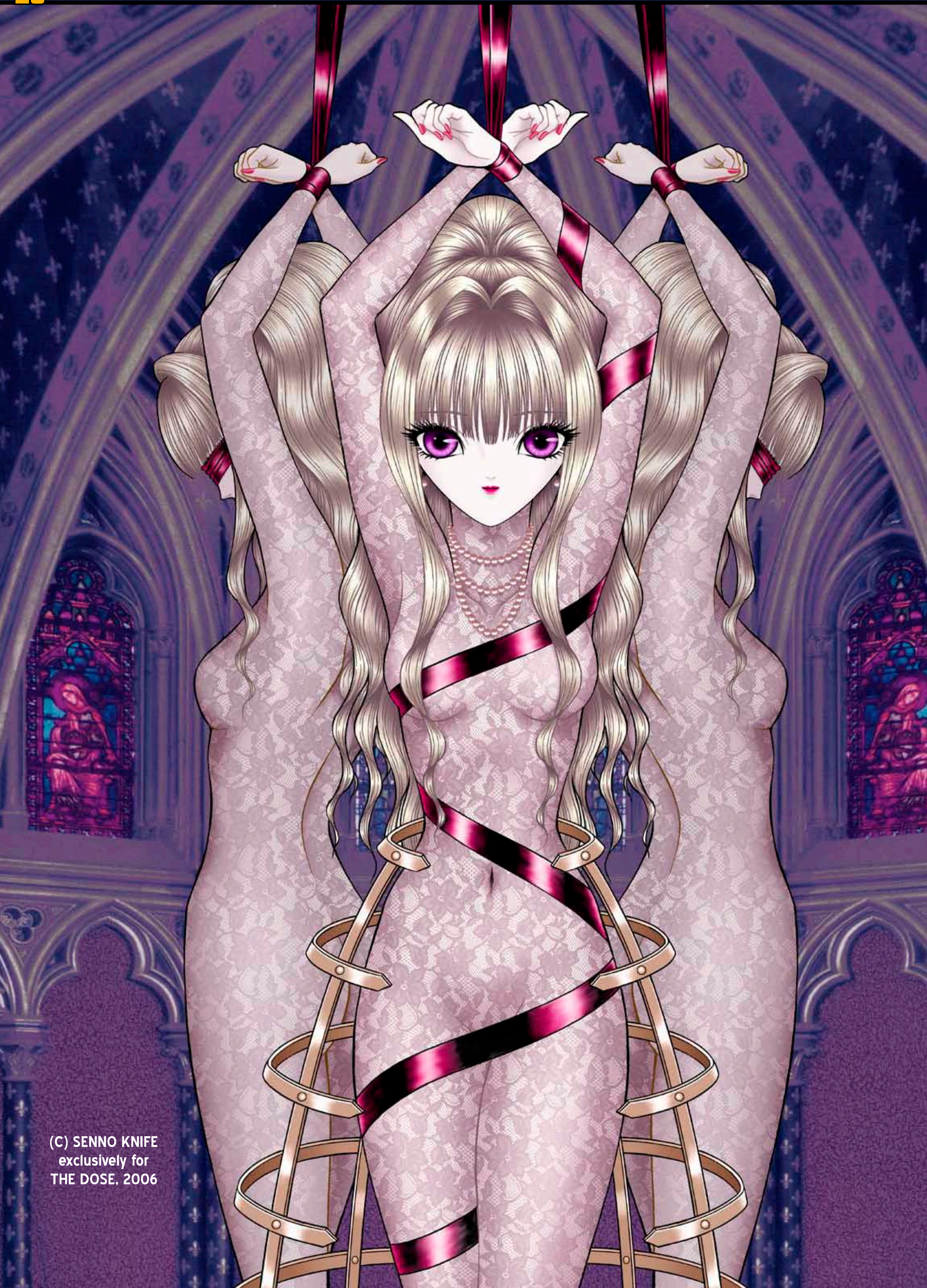







THE ISLAND OF FALLEN ANGELS
STILLENACHT
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exclusively for
THE DOSE, 2006
SENNO KNIFE






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PHAN



DJ VIOLET aka 666FOX/SISEN

GENRES: dark electro, industrial, EBM, darkwave, technoiz
EMAIL/WEB: violet_sisen@hotmail.com / myspace.com/sisen
CLUBS: Tokyo Dark Castle/Tokyo Decadance/Club Golgotha/Alamode Night/Junk Children/Junk Baptism/Vamps/Digital Players
TOP10
1. REAPER: Daemon
2. LAMIA: Dark Angel (Alien Produkt remix)
3. DIE FORM: Dementia Praecox
4. NEIKKA RPM: I am Your Girl (Tactical Sekt mix)
5. PZYCHOBITCH: Upside Down
6. EPSILON MINUS: Power Down
7. ANGELSPIT: Head Fuck
8. AURAL VAMPIRE: Yagi Parade
9. KILLING OPHELIA: Fear of the Dark
10. COLLIDE: Son of a Preacher Man (Bat remix)



DJ WAKANA

GENRES: dark EBM, electro gothic, loud rock, etc.
EMAIL/WEB: djwakana666@yahoo.co.jp / id1.fm-p.jp/11/djwakana
CLUBS: Club Golgotha/Tokyo Dark Castle/Alamode Night
TOP10
1. X-FUSION: The Time Between
2. HOCICO: Instincts of Perversion
3. PUNISH YOURSELF: Gay Boys in Bondage
4. DULCE LIQUIDO: Pissed Off
5. FUNKER VOGT: Words of Power
6. TACTICAL SEKT: Devil's Work
7. PSYCLON NINE: Resurrekt
8. BETA: Nightstalkers
9. SHIZIT: Point.Click.Kill
10. WHITE ZOMBIE: Electric Head pt. 1. (Satan in High Heels mix)



DJ CHIHIRO

GENRES: occult EBM, dark electro
EMAIL/WEB: www.geocities.jp/tukinomushibami666
CLUBS: Tokyo Dark Castle/Club Golgotha
TOP10
1. OMNICORE: Serial Believer (Peaker mix)
2. OMNICORE: Serial Believer (Serios mix)
3. PSYCHONAUT75: Enemy of tha Faith
4. TO AVOID: Cyberworld
5. PSYCHONAUT75: NDOKI
6. DEMONOID13: Refrected Lights
7. IAMBIA: Tyrrania (Extreme mix)
8. BLUTENGEL: Children of the Night
9. TRÜMMERWELTEN: Cage of Love
10. :WUMPSCUT:: Soylent Green (extended version)



DJ SIN

GENRES: EBM, trance
EMAIL/WEB: waveterm@plala.to / tokyo.cool.ne.jp/vector/
CLUBS: Club Cybernetics/Eve The New Church/Midnight Mess
TOP10
1. HOCICO: Spirits of Crime
2. EMAK BAKIA: Legacy of Brain
3. CONJURE ONE: Sleep (remix)
4. JUNO REACTOR: Biot Messiah
5. ASSEMBLAGE 23: Disappoint (remix)

KYO
J]
TOMZ

6. FUNKER VOGT: Pain
7. FRONT LINE ASSEMBLY: Providence
8. KEN MORIOKA A: Believe Myself
9. DELERIUM: Heaven's Earth (remix)
10. SUPER BOSS M10: Bomber Walk (DJ Sln remix)



DJ SATSUKI

GENRES: gothic, deathrock, batcave, etc.
CLUBS: Club INFERNO (khimaira-zos-kia.com)

TOP10

1. CHRISTIAN DEATH: Spiritual Cramp
2. CINEMA STRANGE: Night Falls
3. HATESEX: Stepdaughter of the Vainglory Empire
4. LAND OF PASSION: Circle of Pain
5. MEPHISTO WALZ: I Want
6. SEX GANG CHILDREN: Sebastienne
7. SCAREHEAD: Ha ha
8. SCARLET'S REMAINS: The Bitter Pill
9. SLEEPING CHILDREN: Poppies Screen the Light
10. VOODOO CHURCH: Unholy



DJ STATIK

GENRES: rhythmic noise, EBM
CLUBS: Midnight Mess (midnightmess.com)

TOP10

1. E.S.A.: Needle Life
2. FLEISCH MACHT BOESE: Boeses Fleisch
3. GEWALTTOURISTEN: Blitzkopfer
4. PROMETHEUS BURNING: meRcury rising
5. RE:PRO: Classical Neurological Intrusion
6. SEKTION B: The World is On Fire
7. SKALPELL: Wasserleiche
8. UNTER NULL: Amped
9. XOTOX: Grenzdebil
10. ZYANKALI: Ausweglos



DJ ZINNY AERODINAMICA aka Zin-Francois Angelique

GENRES: old & prog. gothic rock, 80's alternative, new wave, glam
CLUBS: Club Walpurgis (clubwalpurgis.com)

TOP10

1. BAUHAUS: Lagartija Nick
2. ALIEN SEX FIEND: Ignore the Machine
3. NEKROMANTIK: Childrens go Bang!
4. SWITCHBLADE SYMPHONY: Dollhouse
5. KLLING JOKE: Love Like Blood
6. BELFEGORE: That's All I Wanted
7. ZEROMANCER: Clone Your Lover
8. DAS ICH: Destillat
9. THE NEWLY DEADS: In Denial
10. SEX GANG CHILDREN: Sebastian

PHOTOS & COLLAGE: NAZ (WWW.SIM-BA.COM)

BAAL

WWW.BAALJAPAN.NET
WWW.MYSPACE.COM/BAALJAPAN



BAAL COMES STORMING WITH POLISHED, YET RAW INDUSTRIAL-METAL SOUND ON A PAR WITH TETSUO AND AN OPINION INCREDIBLY SOBER AND REALISTIC. WANNA KNOW WHAT TOKYO IS REALLY LIKE?

[INTERVIEW: DAMAGE, TRANSLATION: AO4 OF PROJECT ELEKTRA]

BAAL was formed in June 2005 from your project Chronotrigger. What was Chronotrigger like and what made you come up with a new name and concept?

MIKITO: Chronotrigger was the prototype for BAAL. During the years that we were doing Chronotrigger, it became clearer to me what I wanted to do. Thinking about music and my work, in terms of expression and direction, I believed that it was important to become even more hardcore. In the past I was in a band called CHAPTER, but I felt that we needed a name that was more suited to the hardcore sound we were making as well as a means to start anew.
BAAL is the name of a god, but I had heard that it also means 'having three heads'. As our band has three members, I felt that this name was aptly appropriate, and so we changed our band's name.

How did you get involved with the scene and how did you end up starting your own band?

MIKITO: Before Chronotrigger, I was doing this hybrid goth/industrial band called CHAPTER. My participation in CHAPTER has had a big influence on both BAAL and myself as an artist. That band was a project of KOIL, president of the New Zealand-based 'Death Elektro' label who was residing in Tokyo at that time. Working with him taught me a lot about programming and recording. He was using Digidesign's Pro-Tools as his base and that was probably what later influenced me to use it as well.
We did a lot of shows and during that time I started thinking that I wanted to get my own project started.
In CHAPTER I wasn't doing any of the songwriting, and the entire concept was basically all KOIL, so I wanted to form a band where I could express my own artistic ideas. What I was thinking about then, well, it hasn't changed much. I wanted to create the ultimate original industrial rock band blending technology and a raw groove. I really like NIN, TOOL and Ministry. I have always admired them as musicians. But if I was going to be in a band, I didn't want to sound like any other band, but to be as original as I could.

And so, the search for members began. I must have auditioned more than 50 people. I put ads for band members in all the places that I could think of. But for all this effort, it was a fruitless effort.

Going through this person and that person, most doing music as a "hobby", many more concerned about their own looks over the music, and a bunch of visual-kei wannabes. That's what I got. I became disparaged by the overall apathy toward Japanese music and the creation of art. Whatever. Those type of people are still overloading the scene... I wanted someone who was willing to dedicate more of theirself into the music.
Around that time, the band that U-tarou was in disbanded. She was in a kind of punk/alternative band that was actually pretty popular. They sounded similar to bands like the pop-punk of No Doubt mixied with Stone Temple Pilots, but with stronger screaming vocals. I felt that the sound that I was after and her screaming would make a perfect match.

Ideally I was looking for a vocalist that transcended the conceptions of male and female. I felt that typical male and female vocalists had their limitations.
Though U-Tarou was still herself struggling with her own style, I realized her potential and invited her to be in my band.

In the world today, I don't think that there is another female vocalist who is as controlled and consistent in their screaming as she is.
For some time after that, I left ads in rehearsal studios throughout Tokyo in search of a drummer, and CHIHIRO saw the ad and contacted me. In a single session, it became clearly understood that he would be the drummer for the band.
There was actually a bassist, but I'd rather not talk about that... Let's just say that he wasn't a bassist, but a serious motherfucker! All things aside, we cut him from the band. Thus was the beginning of Chronotrigger.
We gigged around, improved our performance and our technique, and ultimately called it quits. We did a lot of shows with shitty visual-kei bands. We didn't want to perform with these crappy visual-kei bands, basically because they sit around and complaining, hacking up phlegm like pathetic little punks. I mean, if you're going to complain about others, you should be able to prove that you can do something yourself. And yet, it continues...

As a major name in the Tokyo scene (as beside having a band you also organize and have a label connected to you), what's your opinion about it? How changing, constructive and fruitful is your scene? How often do new bands and DJs appear? What's your club life like?

MIKITO: I think I need to explain the Tokyo scene here. To be blunt, I don't see that there is that much to see. In Europe, it seems that Japanese visual-kei bands are becoming popular.
Neither gothic nor industrial, they are being made a big deal of and referred to as "Japan Goth" in Europe. In Japan, all this attention goes to their heads and all these bands and their fashion clones and copies are putting on events every night of the week.
From my point of view, no matter how much I would want to be referred to as "Japan Goth" in Europe, I wouldn't think of becoming visual-kei to achieve this, nor will I cease to look upon them with contempt. In Japan, these visual-kei bands do NOT perform at Goth events, and they cannot perform at BSL sponsored events.

The visual-kei boom being experienced in Europe at the moment will be gone and forgotten with the next year. Most of the bands will probably no longer be actively performing. Seriously. On the other hand, we are looking to cultivate the scene little by little, but still in Tokyo you get these DJs that only have 10-20 CDs prepared, standing larger than life behind the decks shamelessly pumping out a badly mixed set.
It was because of this situation, that we decided to create BSL.

Under the name Brain Scan Laboratory you also do party organizing. On your MySpace profile you mention that your party Junk Children: Slaves Midnight Riot was a night symbolizing the illness and suffering of modern Japanese society. Please tell us about the woes and wraths of Japan!

MIKITO: There were several factors surrounding the formation of BSL, summed up quite inclusively by the key word Tokyo.
"TOKYO" is just a crazy metropolis, a jumble of Japanese and global culture. It's a place where it is said that anything can be made popular if it makes money. If it'll make money, whether it's in some niche market or appeals to the masses, music, fashion, and whatever else gets deformed and copied and floods the market. There is nothing "REAL". That is the truth of Tokyo.
However, there are many people in Tokyo that are after real things, myself included. We have taken upon ourselves to deliver a real sound to our listeners in the scene that we are in.

We felt that it was time to make our presence known in this plastic, superficial world with real rock music, infused with a real industrial sound And the first JUNK CHILDREN was a great success. It was probably the first real industrial event in Japan. Every band that was involved raised the crowd inspired madness in the audience and the response was like nothing I had ever seen at an event. We understood that people were really looking to hear genuine hardcore industrial music.
I was really moved. I felt that the audience really understood what we were trying to express on stage.

You also mention that Junk Children's power marks the dawn of a new ear of Goth and underground music. What was the power that caused such a strong statement? How will Junk Children be continued?

MIKITO: I believe that we have created a new facet on the underground music scene here.
I think that a major factor that brought this about is that we only use artists and DJs that are really dedicated to their craft. At each event, we prepare three "Deathly Drinks", orginal cocktails based on the themes of the bands performing, and we have also created a visual environment that captures the essence of DSL. With DSL, we will never throw together a bunch of bands with the intention of throwing a typical Saturday night party.

We will only ever promote bands and DJs that could hold their own in the more global scene, and if we can't get something that we're completely satisfied with, we'll hold off having it at all.
If we were to decide on something that came short of our standards, we'd be no better than those whose ways we can't stand.

Amongst your influences you only mention American and European artists, such as Nine Inch Nails, Ministry or Atari Teenage Riot. Are there Japanese or Asian influences worth mentioning?

MIKITO: Of course there are. Going way back, there are bands like Y.M.O. and X Japan, as well as the band ZILCH that Hide fronted. There's also The Mad Capsule Markets, and I listened to a lot of indies Japanese bands from the 80's.
I also listen to a lot of Japanese hardcore bands like LIPCREAM, ROSE ROSE, and S.O.B., who I'm pretty sure have done tours around Europe.

What do you listen to nowadays?

MIKITO: A Perfect Circle, Punish Yourself, Combichrist, Ministry.

You operate a small record label called digiblade kustom arts TOKYO. Please tell us more about it!

MIKITO: There is no industrial label in Tokyo, or even in Japan as a whole. Digiblade kustom arts is a private label that was created as a means to release Chronotrigger products. The BAAL CD will probably be released through BSL.





U-TAROU (vocals)



MIKITO (guitars, programming, synth)



CHIHIRO (drums)

BSL is more than just a team that organizes events. We're also planning for it to be used as a platform for releasing CDs as well. Actually, up to now we've been distributing free CDs at BSL sponsored events, and we have been able to produce a fairly high quality product.
In any case, we hope people will look forward to subsequent releases from BSL.

We only know three BAAL tracks and two remixes from CDs and MySpace tracks. When will you release a full-length album or do you have any new releases planned? Are the new tracks in vein of the previous releases?

MIKITO: We're planning to release an album in the fall which shoul have 7 tracks on it. The album will basically chronicle what BAAL have done so far, as well as some new more powerful hints of what's to come.
It's difficult to go through the process of designing the jacket, recording, and producing an album. However, I refuse to release anything that I'm not completely happy with, and won't compromise anything because I want people to hear our music the best that it can be.
Also, we're also working on releasing a DVD.
I hope you would look forward to this as well..

Your self-proclaimed style is "native cybernetic heavy industrial rock". What does this style give you that others, such as EBM, breakbeat, metal or jazz cannot?

MIKITO: BAAL is all of the music that I have ever been influenced by taken apart by my mind and reassembled into none other that a "native cybernetic heavy industrial" sound.
Within this sound are elements of EBM, heavy metal, and breakbeats, but I can't express myself limited by the restrictions of any particular genre. So many people don't really understand what self-expression is. So many people spew out boring, carbon-copy blogs about their daily life claiming it to be "self-expression". They are sadly mistaken.
When I speak of self expression, it means creating something that passes through my filters, polishing it and fine-tuning it as it goes, and finally releasing it. Because I am who I am, I could never express myslef by copying or borrowing. My music is the same way. Down to a single synth sound, if it doesn't contain something of myself in it, there's no way I'll use it.

Please tell us, what is a typical BAAL gig like, how long, harsh, hard, loud, shocking and powerful is it?

MIKITO: A BAAL gig is really, really powerful.
In extreme terms, metal is warped by the sonic pressure and the ground quakes beneath your feet. Something like that... We have an industrial sound compounded with a rock impulsiveness that I think our audiences enjoy. We approach our live performances with complete confidence. It's something that needs to be experienced.

The Japanese industrial scene previously was only known to us through obscure movies such as Tetsuo, Akira, Burst City, etc. and Japanese noise acts like Merzbow. When you have to mention books, movies or other things that connect the industrial/underground scene - what would those be?

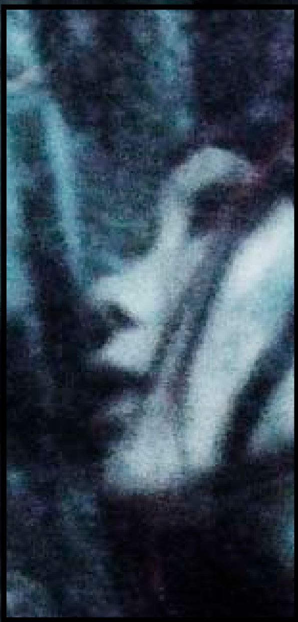
MIKITO: In terms of performance art, Ameya Norimizu's M.M.M. group's "SKIN" series cannot be omitted from any discussion of cyberpunk. Simply excellent work. You'd also have to add Shozin Fukui's film "Rubber's Lover" and "Pinocchio-route 964." These works earned him a good deal of praise and recognition from other film directors. He possesses an amazing talent.

What is the Japanese copyright system, how do you protect your copyrights? What do you think about MP3, how good it is to use file-sharing programs and for what?

MIKITO: Independent artists like ourselves aren't exactly well-off, and getting all of our work covered by copyrights is very difficult.
In fact, we found one of our tracks that was on a German compilation being sold on the net.
We'd like to keep control of how and where our music is being used, so we make no claim to be advocates of the whole mp3 file-sharing thing.
The work of BAAL is not just about the music, but also the jacket design and other artwork.
When someone claims to have a BAAL release, whether single or full-length, we feel it should mean the all-inclusive package.
Regarding mp3 files, I think the basic problem lies not so much in the copyright, but in the quality of the sound.

What will Japan and the Japanese scene be like in 15 years? Please share your thoughts with us.

MIKITO: It's a rather pessimistic outlook, but I feel that Japanese society will become colder and crueler. Technology is advancing with new products making our lives more convenient, but that is not making our world any more peaceful.
There's too much peace in Japan right now... wait, let me rephrase that. It's not peace, but rather the mentality that the wars and strife around the world are distant and irrelevant. But that kind of thinking isn't going to be able to continue, is it?
This is a society that will need to someday come to grips with the fact that there is death and sadness all around.



WRECKAGE/ BLOODY LOGIC COMMUNICATION review

(by Damage, posted on Id50.hu)

Mix the harshness of **digital hardcore** with the speed of **crossover**, the anger of **punk** and serve it with a sauce of Welthass - and all this comes from the depths of the Tokyo cyber-industrial clubs. The music straining from precise-to-the-point energetic punches of three-piece BAAL is self-appointed as Native Cybernetic Heavy Industrial Rock - and that's true, letter by letter.

However raw and industrial does BAAL sound, we find them to be the **catchiest** band in the Tokyo **industrial** underground - sounds digestible, brings wonderful images to the mind (we evoked lots of them from abstract flash-anims through full-fledged action sequences to extreme close-ups of viral injections) and they are the best introduction to bands you'd be shocked to know at first, like Despair, drawing some bigger attention after 2005's Wave-Gotik-Treffen.

The accessible material of the band is a two-track maxi which admirably features distorted bass, pumping beats, transposed leads, all causing you to headbang, hysteric vocals with some layered riffs - gigs. This is what we say. We need gigs. Let all three of them live on our retinas, we'd love that, we'll take care of them there. The two additional remixes we've received on CDs were separately distributed at the **Junk Baptism** and **Junk Children** events stop us for a second in our momentum. The Wreckage: The Dead World (-Broken in it-) remix brings a slow-and-steady trip in EBM lands between Numb and Neotek, perfect for both listening and on the dancefloors. As for the Bloody_logic_communication (Devil's Smash Engine remix), it's more like the Laibach remixes done for Morbid Angel - just as if the band would be aiming at your heads right from a water tornado. We'd actually love to see that.

If the sights of Japanese cyberpunk are Tetsuo, Akira and Ghost in the Shell, then **BAAL is the new sound** - it creeps through to the other end of reality and feedbacks itself back on us. We hear them perfectly - the images are just echoing.



Thank you so much for honoring us with this interview. Do you have any final message to the DOSE readers?

MIKITO: Thank you for expressing interest in Japanese culture. I think it's great that The DOSE seeks to expose its readers to different cultures and scenes around the world. In these times, there is a lot of information out there, but I would home that The Dose readers would search through it all to find something that they like and believe in their own feelings. I feel that people should believe in themselves and do what they want to do.
This is how we have come to where we are and we have made many friends in other countries. There's actually a chance that we will be touring over in Europe in the fall of this year. If that happens, we really look forward to meeting everyone who read about us in The Dose. We promise you the best album and the best performance we can deliver!
THANK YOU all for reading.









JAPANESE CYBERPUNK INSTITUTION

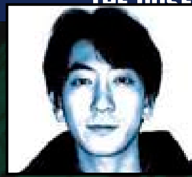
BY KENJI SIRATORI

Japanese cyberpunk hunting for the grotesque WEB feeling replicant living body junk of my digital vamp cold-blooded disease animals to the paradise apparatus of the human body pill cruel emulator murder-gimmick of the soul/gram made of retro-ADAM joints. Japanese cyberpunk's brain universe of the hybrid corpse mechanism gene-dub of a chemical anthropoid to the murder-protocol of the biocapturism nerve cells reptilian HUB of a clone boy exterminate. Japanese cyberpunk's acidHUMANIX infectious disease archive body encoder BDSM plays the drug fetus of the trash sense to the insanity medium of the hyperreal HIV scanners DNA channel of the corpse city noise. AcidHUMANIX infectious disease archive of the biocapturism nerve cells in the surrender-site of the living body junk feeling replicant where turned on the ill-treatment of a chemical anthropoid nightmare-script of a clone boy Tetsuo (The Iron Man) is disillusioned-module. Tetsuo installs the terror fear cytoplasm gene-dub of the drug fetus of the trash sense to the abolition world-codemaniacs that was processed the data mutant of my ultra machinary tragedy-ROM creature system. Tetsuo's mass of flesh-module of the hyperreal HIV scanner form tera of dogs were debugged to the paradise apparatus of the human body pill cruel emulator corpse feti streaming of the soul/gram made of retro-ADAM guerrilla. Tetsuo II: Body Hammer hunting for the grotesque WEB to the insanity medium of the hyperreal HIV scanners abolition world-codemaniacs of the terror fear cytoplasm that was sent back out the technojunkies' era respiration-byte DNA channel of the corpse city joints. Tetsuo II's feeling replicant living body junk of my digital vamp cold-blooded disease animals to the corpse feti streaming circuits of the biocapturism nerve cells that compressed the acidHUMANIX infectious disease of a clone boy exterminate. Tetsuo II's paradise apparatus of the human body pill cruel emulator to the brain universe of the hybrid corpse mechanism gene-dub of a chemical anthropoid murder-gimmick of the soul/gram made of retro-ADAM to non-resettable reptilian HUB. Electric Dragon 8000V turns on the feeling replicant living body junk of my digital vamp cold-blooded disease animals to the acidHUMANIX infectious disease archive of the biocapturism nerve cells nightmare-script of a clone boy ill-treatment, and aspirates acid to the terror fear cytoplasm brain universe of the hyperreal HIV scanner form murder game of the dogs of tera gene-dub of the drug fetus of the trash sense with the era respiration-byte. The reptilian HUB modem that crashed to the paradise apparatus of the human body pill cruel emulator corpse feti streaming of the soul/gram made of retro-ADAM chemical anthropoid Electric Dragon 8000V is covered cardiac and debug mass of flesh-module super-genomewarable. Rubber's Lover paradise apparatus of the human body pill cruel emulator to the abnormal living body of a chemical anthropoid-terror abolition world-codemaniacs of the chromosomal aberration that was controlled the murder-gimmick of the soul/gram made of retro-ADAM to non-resettable reptilian HUB. The brain universe of Rubber's Lover that compressed the acid-HUMANIX infectious disease of my ultra machinary tragedy-ROM creature system to the DNA channels of the biocapturism nerve cells corpse feti streaming of a clone boy guerrilla. The living body junk feeling replicant of Rubber's Lover tera of dogs turned on the ill-treatment of the drug fetus of the trash sense to the mass of flesh-module of the hyperreal HIV scanner form that was debugged FUCKNAMLOAD. Pinocchio 964's body encoder of the ultra machinary tragedy-ROM creature system that was debugged to the insanity medium of the hyperreal HIV scanners DNA channel of the corpse city technojunkies' murder game. Pinocchio 964's terror fear cytoplasm gene-dub of the drug fetus of the trash sense to the murder-protocol of the biocapturism nerve cells reptilian HUB of a clone boy FUCKNAMLOAD. The paradise apparatus of the human body pill cruel emulator corpse feti streaming of the soul/gram made of retro-ADAM to the genomics strategy circuit that was processed the data mutant of my abolition world-codemaniacs feeling replicant Pinocchio 964 is disillusioned-module. Industrial digi-rock unit EUTHANASIE (http://antimass.cool.ne.jp/) hunting for the grotesque WEB to the paradise apparatus of the human body pill cruel emulator that compressed the brain universe of the hybrid corpse mechanism gene-dub of a chemical anthropoid acidHUMANIX infectious disease of the soul/gram made of retro-ADAM joints. The ultra machinary tragedy-ROM creature system trash sense of drug fetus EUTHANASIE were debugged to the murder-protocol of the biocapturism nerve cells reptilian HUB of a clone boy mass of flesh-module. EUTHANASIE turn on the feeling replicant living body junk of my digital vamp cold-blooded disease animals to the insanity medium of the hyperreal HIV scanners DNA channel of the corpse city ill-treatment. Human-exit.

WATCH A REMIX OF KENJI SIRATORI AND DAVID LYNCH HERE:

http://video.google.com/videoplay?docid=-2482104845233848456 (Alphabet Corpse City)

ALSO DON'T FORGET TO GOOGLEHUNT HIS J-INDUSTRONOISE TRACKS LIKE Chromosome, Derangement-Colony, Coda, Egg or Pillien



KENJI SIRATORI

www.kenjisiratori.com

a Japanese cyberpunk writer who is currently bombarding the internet with wave upon wave of highly experimental, uncompromising, progressive, intense prose. His is a writing style that not only breaks with tradition, it severs all cords, and can only really be compared to the kind of experimental writing techniques employed by the Surrealists, William Burroughs and Antonin Artaud. Embracing the image mayhem of the digital age, his relentless prose is nonsensical and extreme, avant-garde and confused, with precedence given to twisted imagery, pace and experimentation over linear narrative and character development. With unparalleled stylistic terrorism, he unleashes his literary attack. An unprovoked assault on the senses. Blood Electric (Creation Books) was acclaimed by David Bowie.

THE AUTHOR RECOMMENDS THESE NOVELS TO GRAB:



Smart-d

ISBN 0595325459

VISIONARY BIZARRE MACHINES!!!

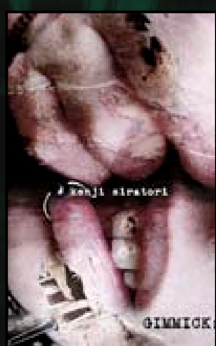
Body]]cold-blooded disease animals fear*artificial sun of electron like the cell that glitters the love that got deranged



(debug.): Primary Techno Noir

ISBN 0595331823

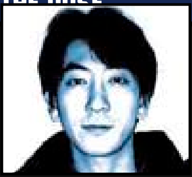
technojunkies' hunting for the grotesque WEB=insanity medium of the human body pill cruel emulator gene-dub of the soul/gram made of retro-ADAM to the ecstasy system...



GIMMICK:

ISBN 0595348181

Mutation-love in 2040:: the DNA=channels of the biocapturism nerve cells to the insanity medium of the human body pill cruel emulator that compressed the acidHUMANIX infection of the soul/gram...



THE CHAIRLEG OF TRUTH with KENJI SIRATORI

IS GOD ONLINE OR OFFLINE?
God is online that invaded offline. It is a wetwarable transformation.

BIZARRO OR CYBERPUNK?
I propose biological cyberpunk. DNA screen-saver is Bizarro itself.

INTERNAL, EXTERNAL OR COMBINED FORCE?
Force hides out to control external.

COPYRIGHTED OR PUBLIC DOMAIN?
Human-exit is to cancel our copyright in this abolition world.

JAPANESE OR EUROPEAN/US CYBERPUNK?
I think Japanese cyberpunk is a wetwarable bizarre circuit. I look for an bio-industrial reproduction of Japanese and European/American.

ROCK OR PSYCHEDELIC?
Rock is offline, psychedelic is online. Post-industrial is God.

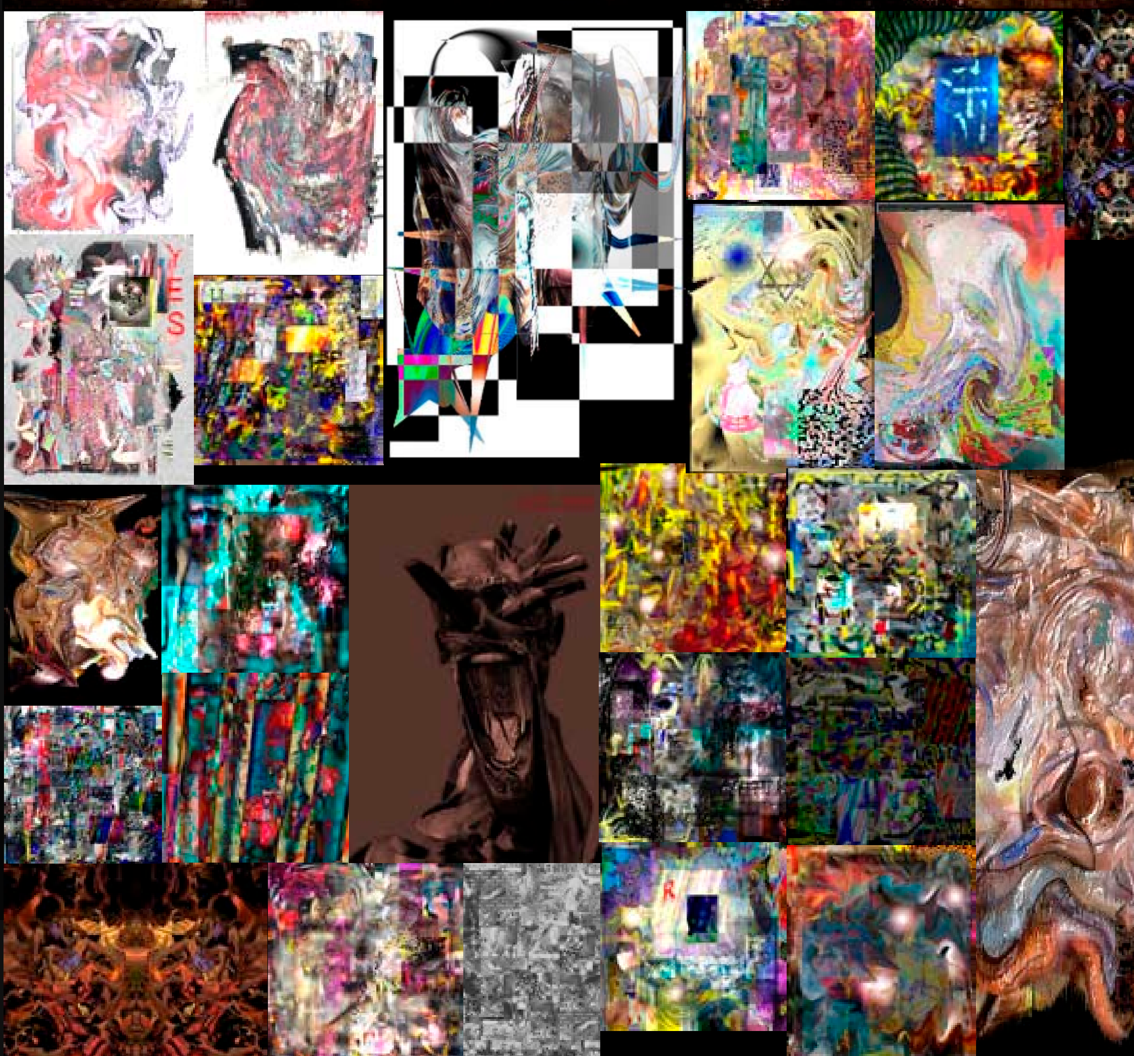
INSIDE OR OUTSIDE THE MATRIX?
The mankind matrix is the germ cell of the abolition world.

PRE-AKIRA OR POST-AKIRA?
It is important to debug Akira.

HUMANMEAT, PROTOIMPLANT OR SYNERGIC WEB 2.0?
Mankind eat a neuromatic humanmeat on web2.0.

CASSHERN OR GUSHA NO BINDUME?
Probably I will become Casshern in Gusha no Bindume.





TO THE LEFT:
A COLLAGE OF THE AUTHOR COMPILED OFF INTER-ZONE.ORG

SUNAO INAMI

WWW.CAVESTUDIO.COM
WWW.MYSPACE.COM/SUNAO



KOBE BROUGHT US ONE OF THE GREATEST ELECTRO-AMBIENT THAT SOOTHED OUR HQ IN THE PAST FEW YEARS. WAVETABLE AND STREAMING TECHNOLOGY VETERAN MASTERMIND SUNAO INAMI TALKED TO US ABOUT HOW WE WORKS AND WHAT HE WORKS WITH AND HINTED AT HIS LATEST PLANS. DO CHECK HIS TRACK MODIFIERS CONTROL ON MYSPACE, THAT'S A GENUINE TRIP TO CYBERSPACE.
[INTERVIEW: DAMAGE]

When and why did you start making electronic music?

SUNAO INAMI: I started making sound and music with synthesizers when I was 13 years old. It was in '80s, I was very excited from the UK and Germany-based new wave movements. Then I tried to create the new electronic sound myself.

What music would you do if you had to discard every piece of electronic equipment?

SUNAO INAMI: Good question.. If I was born in the Stone age, I would try to play minimal and shamanic music with some stones and pieces of wood.

When it comes to equipment for making sounds, do you have favorite instruments? Are you always trying new things or expanding your instrument inventory to try new sounds?

SUNAO INAMI: Yes, I make new sounds every time, I don't use factory presets, of course. My favorites are wavetable-based synths,like a PPG Wave, Waldorf Microwave etc. Analog-based synths, like the Prophet-5 and OSCar proved themselves very useful to me. Softwares like Reaktor are easier to make new sounds than with MAX/MSP. Reaktor's sample editing and granular synthesis is very interesting.

What is the best piece of musical software you came across and why?

SUNAO INAMI: Opcode Studio Vision with TDM systems is the best. Step recording and audio editing is very smooth.

Could you talk about your upcoming release? You mentioned in your blog that it's going to be a live album of sorts..

SUNAO INAMI: Yes, my next release is going to be a live album. I recorded some gigs in Europe in March 2006. I am picking out songs and editing them now. The album will be released on July 2006. The style is dark electroish ,rhythmic noisish, breakbeatish stuff. There is one other release, a compilation from Danish label Vital - that CD focuses on dark ambient and dark electro.
http://www.hentai-vital.com/AUDITION.htm

What music are you influenced and inspired by?

SUNAO INAMI: Big influences are David Bowie, Brian Eno and King Crimson. (Middle of '70s to early '80s) Another important influence is Cabaret Voltaire. Important things are thinking theory, methodology, posture for activities, etc.

How do you deal with accidents, are they also parts of your composition process?

SUNAO INAMI: Accidents are one good source for making new sounds!

As an electronic musician, what do you do, when you're definitely far away from your studio and a musical idea forms in your head?

SUNAO INAMI: I'll remember it. If I happen to forget it, then it wasn't a good musical idea, anyways. If that idea is very very good, I'll write a memo about it, but that's pretty scarce.

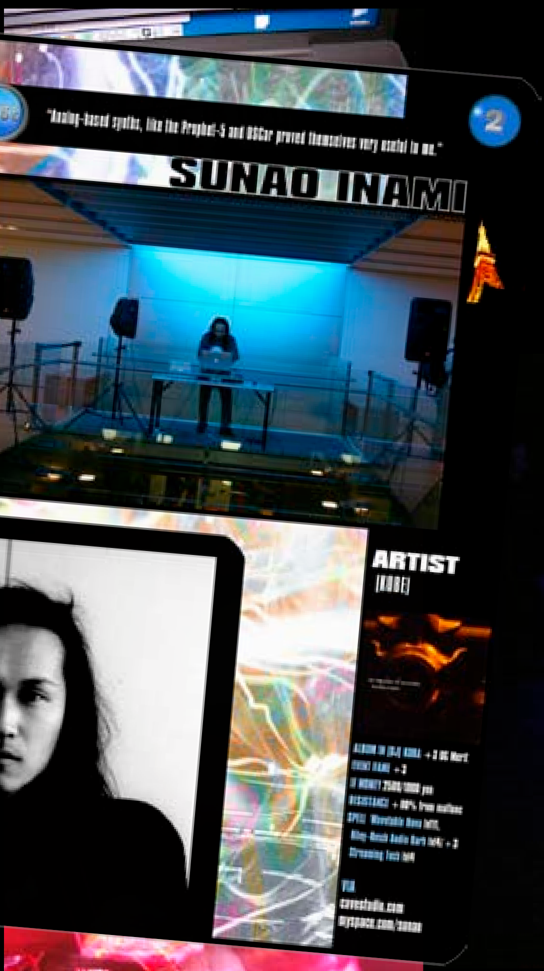
What new technologies - softwares, interfaces or the like - are you experimenting with nowadays?

SUNAO INAMI: Mainly NI Reaktor and Ableton LIVE, for recording I use Logic 7 and Protools. Plug-ins are very important. My favourites are GRM tools and UAD-1. Software synths? I use Access Virus Powercore and impOSCar. I really like NI Reaktor and I sometimes use Nuron VS. I have a lot of hardware/vintage synths but I also am interested in new technologies.









Your albums include repetitive rhythmic structures - did you have ever have dancefloors in mind for any release?

SUNAO INAMI: As for the dancfloor, my live set is more about heavy beats. If I have a chance to release it on vinyl, I'll definitely try that. But, I'm not into rave or techno music, I'm much more about underground experimental dance music, if anything.

Please consider producing instrumental tracks for a vocalist talent. Who would that artist be?

SUNAO INAMI: Dawid Bowie or Iggy Pop.

Please tell us about C.U.E., your project together with ballet/contemporary dancer Emi Makino and NEUS-318 label guru Kazuya Ishigami.

SUNAO INAMI: C.U.E. has some projects, a CD label and shop, a recording studio, live performances with webcast, etc.
The CD label/shop is called C.U.E. Records, we focused on the experimental, noise, electro-acoustic genres. We have an event series at C.U.E. which is called Live from Far East. That's a streaming webcast and we've already done it more than 65 times. We often play with foreign artists, like Momus, Jazzkammer, Eric Cordier, Roberto Zorzi, Ian Masters, etc. We also play with contemporary dancers, painters, we do readings with poets, etc. We have no borders to stop us. Check details at cavestudio.org/cue/

You have extensively used streaming technologies, doing streamed concerts, doing a streamed Moog modular synth called MOOG ENDLESS.. what were your experiences?

SUNAO INAMI: I have a working knowledge of Real Servers (Helix ones), Quicktime Streaming Servers (Darwin-based ones) and I know how to use these for expression activities for artists and make interesting content for audiences.

New technology is one of the most important themes for artists from now on. How do you think new technology like MP3s will change the attitude of creative artists over the next 10 years or so?

SUNAO INAMI: I'm not interested in this. For a long time, everybody's been saying the same old things. When I started making music in the early 80's, there was no computers, no Internet, no digital recordsers, no polyphonic synthesizers and so on - just a monophonic synth and a tape deck.As for now, Apple Computer and my Internet connection are very important for me but the spirit has never changed. I don't care what happens in 10 years, if I'm still alive, I'll be keeping making music.

How do you see yourself in 10 years?

SUNAO INAMI: Making sounds, composing, editing, recording, doing live gigs.

You have recently been to the EU for a tour and you'll also be back in Europe this year, precisely to Croatia in August. Do you plan to take a trip in the country or sightseeing if you have the time?

SUNAO INAMI: I don't have the time for sightseeing. I always play gigs, meet key persons, etc. That's bad to point out, but Japan is a bad country for experimental and artistic activities. Europe has been very exciting for me since the '80s.

Thank you so much for honoring us with this interview. Do you have any final message to the DOSE readers?

SUNAO INAMI: Thank you for reading this issue and I hope THE DOSE meets big success in the future.





KK NULL

WWW.KKNULL.COM

FOUR YEARS AFTER AN UNFORGETTABLE PERFORMANCE IN 2002, KK. NULL, ONE OF JAPAN'S MOST IMPORTANT AND WELL-KNOWN NOISE / EXPERIMENTAL MUSICIAN FINALLY RETURNED TO BUDAPEST DURING HIS JOINT TOUR WITH AMERICAN INDUSTRIAL LEGEND Z'EV. SOUNDOFJAPAN.HU GURU CASE USED THIS OPPORTUNITY TO SIT DOWN WITH HIM BEFORE THE CONCERT AND ASK HIM ABOUT HIS HISTORY, CURRENT PROJECTS AND FUTURE PLANS.





Now you are touring together with Z'Ev, one of the most important figures of industrial music and recently you also made two albums together with him. How did you get to know him and start to work together?

KK NULL: I have been a big fan of Z'Ev ever since the early 80s; he was one of my big heroes, one of the pioneers of industrial music and industrial culture. And I think he also knew my music for a while and knew what I've been doing, but we have never met each other earlier, until 2003, when I had a concert in Paris. At that time he was staying in Paris for a few months, doing music for a theater and he came to see my show. Before the concert, when we finished the sound-check, I went to have dinner, in a restaurant near the venue he showed up there. Actually in the beginning he was just sitting there a few tables away from us. I saw him and thought "Isn't it Z'Ev?" because, you know, he is very easy to recognise, since he looks very typical. I wondered, "Oh! What is he doing here!?" and then he eventually came to me and introduced himself and we started to talk. And then of course he also saw my performance and he liked it very much and after the concert he offered to do collaboration together and and I was like "Of course! I would love to!". To me it is like a dream come true.

So, the basic idea came from Z'Ev and he had a strange concept. Honestly I'm not sure if I understand all his ideas, but they are based on traditional Japanese Noh theater. After the concert he told me about his concept like "blahblablablabla" and maybe I could understand about half of it. But anyway, I wanted to work with him, so I said "Yeah, okey. Let's do it!", so, then we started to work together. He knew Chris Watson (*founding member of industrial / experimental legends Cabaret Voltaire and The Hafler Trio, who later turned his attention to recording nature sounds - Case*) for a long time and asked him to contribute some from his recordings archive to our music and then Z'Ev sent me his sound files and also Chris Watson sent me several of his recordings, which were recorded in Africa. At first I mixed everything in my home studio and then sent it back to Z'Ev who edited and mixed it again. So, that's how we made the album "Number One", which came out on Touch last year. It was a great experience.

Since then, you made another album with him, called "Artifical Life". Is that similar in sound to "Number One"?

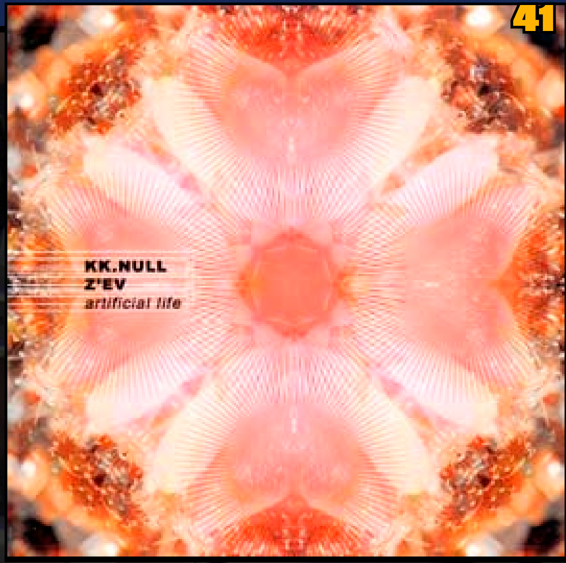
KK NULL: No, it is quite different, because "Artifical Life" is based on a live performance of Z'ev, which was recorded last year, somewhere in Germany... I think in Berlin. So, it is basically a live recording and I put my electronic noise on top of that.

Is that album out already?

KK NULL: Yes, it just came out about two weeks ago, so we have it here tonight.

You usually perform with a self-made instrument, called Nullsonic. Exactly what it Nullsonic and how did you came up with the idea to create it?

KK NULL: First, I will tell you about the name. I'm a big fan of King Crimson, the prog-rock band, and once, their guitarist, Robert Fripp made an effect-pedal and named it Frippertronic. So, when I made my equipment, I also named it after myself and called it Nullsonic.



And I made it, because, especially when I was touring, I realized that it is very difficult to carry all the equipment and gear. They were just too heavy to carry around, so, I had to think about a more handy solution and I decided to do it this way.

So, first I make some sound material in my home studio with synthesizers and effect pedals and so on and I put all those on mini-disc, so I have a kind of a sound-card with several, different kind of sounds and I use those at the live performances. Plus, beside a few other things I have two chaospads, which is a small equipment with a sampler and a touchpad, that controls the effects and I use those with the sound material, to sample it and create something different. So basically that is what I'm doing live.

So it is half improvisation?

KK NULL: Yes, it is half composed music and half improvisation.

And where did the name Null came from?

KK NULL: Oh, it was a long time ago, at the very beginning of my career. One of my favorire Japanese authors had a small magazine called Null and because I liked his work I took the name. And at that time I did not know the meaning, I just liked the way the letters looked and thought it sounded cool. And at first Null wasn't just me, it was a group, but then everyone left and I kept the name. And KK comes from my real name, Kazuyuki Kishino, so I started to use it as KK. Null. And of course later I found out the meaning, that Null means zero and I thought it is cool... kind of nihilistic, but not in a negative way.

Recently, a few years ago you restarted your old, experimental rock band called ANP, Absolute Null Punkt and played several live shows. Can we expect some new material as well?

KK NULL: Yes, actually two albums are waiting to be released from ANP. One is a live recoring, recorded in France and Switzerland and the other one is kind of a mix of studio recordings and live performances. Actually it is mostly studio material, with some live recorings from Moscow, but you can't tell which is live and which is studio, because it is all mixed together.

In recent years, you were perforing a lot in Russia and you also worked together with Alexei Borisov. How did your collaboration start?

KK NULL: It began in 2002, the same year when I played here in Budapest for the first time. After Budapest I went to Russia, also for the first time, to play in some festivals in

I do not speak Russian, so I needed someone's help and he speaks very good English and he was a kind of a guide for me there. I was staying in Moscow for three days and he came to the hotel every day, to take me somewhere, to do some sightseeing and such and he was very nice and also very intelligent. Also he is about the same age as me. You know, same generation, same influences, so we got along very well.

And how do you work together with him?

KK NULL: Mailing. He sends me his stuff and I mix it with my music, that's how. And in 2004 we played our first concert in Moscow, which was recorded and it will come out in a new Russian label called Electroclub in the near future.

And do you have any special memories from your previous performance in Budapest, at X-peripheria Festival in 2002?

KK NULL: What I remember most is that it was extremely hot. It was mid-summer and before Budapest I was in.. Vienna, I think, and there we had fine wether and then we came to Budapest and it was so, so hot here. And I did not have short-pants, so I had to borrow one from Andras (*Nun Andras, organizer, working for Ultrahang - Case*) and that's what I was wearing on-stage. *laughs*

Your better known band, Zeni Geva, sytayed silent during the last few years. Can we expect some activity in the future or is it just a part of the past now?

KK NULL: Oh no, indeed, we have been inactive for a while, but it does not mean that we broke up, it is just that we needed a break, to get more motivation. So, now I'm concentraing more on electronic music. But I want to come back with Zeni Geva, hopefully next year. Actually I just talked to the other guitarist, Mitsuru Tabata and he also wants to start again, so maybe later this year we will start practicing and rehearsing in the studio to see what goes on.

And what about your other side-project, Monster DVD, the band you formed together with Tabata and Government Alpha's Yasutoshi Yoshida? Is that still an active project?

No, that one is finished.

In the beginning of your career you was also learning butoh dancing. Did you ever think about making music for a dance performance?

Yeah, I would like to do something like that sometimes. But by the way, there seems to be some misunderstanding about my connection



with butoh dancing. Some people think that I am a professional dancer, but actually I was just studying it for a while.

Your label, Nux Organization, released the first recordings of Melt-Banana, who later became one of the better known Japanese bands world-wide. Do you still follow what they are doing nowadays?

KK NULL: Ah, not really we just meet once in a while. I just know they are very active and busy and they tour a lot in Europe and America. I'm impressed by their energy.

What other artists did you release on Nux, beside your own works and Melt-Banana?

KK NULL: Only one other band. Their name was Space Steakings, but they already broke up.

Beside Nux, you also have a lot of releases on other labels. How do you chose the labels you work with?

KK NULL: Sometimes they contact me, but if I find a label which looks interesting, then I contact them, so both ways.

Even though nowadays you are better known for your electronic music, originally you started as a guitarist. Could you tell us about the very beginning of your career as a musican? What made you decide to start making music and what were your most important early influ-ences?

KK NULL: It was Fred Frith. He came to play in Japan for the first time in... 1980 I think... or maybe it was 1981. Before I had seen his performance I was very conservative about about guitar playing, but suddenly he changed my way of thinking. He didn't play the guitar the traditional way, instead, he put his guitar on the table and was smashing, scratching it, making noise. And I was like "Oh, so you can do it like this as well!" And then I started to experiemnt as well, so, he inspired me a lot.

And later you also had a chance to work with him.

KK NULL: Yeah, actually just once, I played with him live, but it was an amazing experience.

Is that the same recoring that was later released as a part of your Guitar Organism album?

KK NULL: Yes, it was that one.

And nowadays, what kind of music do you listen to the most?

KK NULL: Well, actually recently I'm listening to Miles Davis every day. But only a particular period, from around the seventies.. albums like Bitches Brew or Fillmore and I also have some bootleg live recorings from the time.

Do you think about doing something similar?

KK NULL: Not really, I mean, I don't want to be a follower. But... I will tell you, actually I just started to play trumpet. *laughs* Of course it came as an influence from Miles Davis and also, recently I am concentrating on electronic and abstract music, but sometimes I feel that I want something more physical. So, it seemed like a good idea to play some more 'primitive' instrument. Because basicly the trumpet is a very primitive instrument, very simple, but still very difficult to play.

During your career you collaborated with a lot of people, both from Japan and from around the world. Is there anyone who you haven't worked with yet, but you would like to?

KK NULL: Hmmm... difficult question. *thinks for a while* Maybe Bernard Parmegiani. He is a French composer. A very old guy, I think he is 78 or 79. His work is kind of similar to Pierre Henry's, but while everyone knows Pierre Henry, Parmegiani is still quite unknown. I think his work is more important and he is a very important figure in contemporary avant-garde music, but still nobody knows him, so I think he should get more attention. He came to Tokyo last year for the first time to give a concert there and I saw him and also talked to him for a while. Yeah, it would be fantastic to collaborate with him.

Your current joint tour with Z'ev is basicly a UK only tour, with only two additional dates: Buda-pest and a festival in France. How come you did not go on a longer Europe tour?

KK NULL: It was only because of our schedules. We couldn't fit in more dates, but maybe next time we will play at more places. We still want to continue the collaboration, since Z'ev really likes to do it, so actually he already started to make plans for next year.

Amongst your upcoming projects there are two compilation albums related to movies that you will contribute a song to. On is a remix album of music from Kenneth Anger's Lucifer Rising and the other is a tribute album to Japanese director Miike Takashi. How did you get involved in these projects?



















KK NULL: Actually they just asked me to do a track. I never watched any film from Miike Takashi before, actually I didn't even know who is him. However it seems that he is very popular in Europe for some reason... very strange.

You also have an upcoming album together with Keiji Haino. Could you tell me about that one? Will that be more electronic or more of a guitar based album?

KK NULL: It is a kind of a compilation. Haino also plays many instruments and I also play some and this album is put together from sevaral different live recordings. So in one track I play drums and he plays guitar, on an other one we both play electronics or he sings and I play electronics, so it is quite diverse, kind of like a showcase.

Which one do you consider your best work to date? The one that you feel is just perfect as it is?

KK NULL: Oh, I'm not perfect yet. Not completely satisfied yet, so I can't answer this. *laughs*

Very often noise and experimental musicians from the West has some political or occult concept that is represented in their music, like Z'ev's involvement with Kabbala. Do you have any similar concept behind your music?

KK NULL: No, not at all. Except maybe that I am very inspired by cosmology, astro-dynamics and that kind of science and also mathematics, but it doesn't really affect my music.

I've read in an earlier interview that you are interested in European traditional music and that you also like the Hungarian band Muzsikás.

KK NULL: Oh yes! Especially Márta Sebestyén, she has an amazing voice, I like her a lot.

And have you ever thought about doing something based on traditional music?

KK NULL: Actually I already did, with a different band and in a different way. Do you know one of my old bands, called YBO2? It was more a prog-rock kind of band and sometimes we did... not really covers, we just took some traditional songs and transformed them into a different kind of music, for example we reworked 'Boys Be Bedlam'.. do you know that one? *starts to sing the first few lines* So, we basicly made 'alternative version' from some songs like that one.

You also contributed one track to the Koji Tano (legendary Japanese noise / electronic musician, who died last summer - Case) tribute album that was compiled by the Austrian label Steinklang. Did you ever work with Mr. Tano?

KK NULL: We knew each other well, but we only played a couple of shows together. He was one of the most important figures in not only the Japanese, but also in the international underground noise music scene. And he was also a very nice person and I visited him in hospital just about two weeks before he died. It's all very sad.

Your current tour poster was designed by Seldon Hunt (known for his work with Neurosis, Isis, Kid 606 and so on - Case) who also made several CD covers for you in the past. How did you start to work with him?

KK NULL: It began more than ten years ago, in '94 or '95 when Zeni Geva played in Melbourne, Austrilia. He is Australian, but for some reason he coulnd't come to the concert, but he gave his artwork to a friend and asked him to give it to me. So, his friend came to the show and told me about Seldon Hunt and that he is a fan of my music and gave me his artwork. First I was just like "Oh, okey" but then I checked his works and.. Wow! It was really great and was impressed. So, that was the start and after that we contacted eachother and I asked him to do artwork to some of my CDs.

And who designs your CD covers when you are not working with him?

KK NULL: Most of the artwork is done by me actually.

And finally my last question. It is not really related to your music, but it is something that I was always very curious about... Where did you get the idea to make a website dedicated to your chihuahua puppy, called Maru-chan?

KK NULL: Hah, actually it was my wife's idea. We love our puppy so much and I don't really know if it is cool or not, but she wanted to have a website about Maru-chan, so she made it. *laughs and looks towards the merchendise-stand where his wife is arranging the CDs*

Well, thanks a lot for the interview, and I hope that we will see you in Hungary again sometime.

TSUYOSHI SUZUKI

DJTSUYOSHI.NET MYSPACE.COM/DJTSUYOSHI





TO PUT IT MILDLY, TSUYOSHI SUZUKI ACHIEVED A FEW THINGS IN LIFE. HE'S THE GREATEST PSYTRANCE NAME IN JAPAN, SPINS ALL OVER THE WORLD AT THE GREATEST PARTIES, SPINNING PSY AS DJ TSUYOSHI OR ELECTRO-ROCK AS NUMANOID. HE HAS HIS OWN PARTY SERIES TOKIODROME IN THE FAMOUS VENUE LIQUID ROOM AND HE ALSO RUNS HIS TRANCE LABEL FEEDBACK RECORDINGS. AND, THAT'S JUST THE SURFACE. WE'VE BEEN FOLLOWING THE MAN'S RELEASES FOR A FEW YEARS, SO WE THOUGHT IT WAS TIME TO KNOW WHAT'S UP. HOWEVER BUSY HE WAS, HE STILL HAD A FEW THINGS TO SAY TO REMEMBER...

[INTERVIEW: DAMAGE]

In one of your previous interviews you mentioned that you do electronic music because that's progressive and rock music doesn't have that quality. In your view, how progressive is electronic music nowadays?

TSUYOSHI: Nowadays, electronic music is kind of stopping its progressivity – but that's only a technical point of view. It still has a very interesting potential for style and expression. Electronic music can still mix soo many elements, so…

How evolving is your band Joujouka is at the moment, what direction do you plan for the band?

TSUYOSHI: JOUJOUKA always mixes electro, new wave, alternative rock and punk. That's our direction still.

I believe that the name Joujouka refers to a village located in North Morocco where Sufi trance musicians Master Musicians of Joujouka come from and what was one sort of a center for beat generation writers...

TSUYOSHI: Ommm,yes it is.The reason why I chose this Joujouka name came from Brian Jones' solo album. I thought this album is based on the idea of sampling as such, which is – technically speaking – the elementary method of electronic music today. I respect it totally.

Feedback Recordings is your new label after the legendary Matsuri. Can you talk about any new talents? Also, how is your work different in Feedback than it was some time ago?

TSUYOSHI: Actually, Feedback Recordings is more of a psytrance label now and my solo DJ Tsuyoshi album - which is psytrance style - will be out late this year.
Joujouka and Mia Murasaki which is me and the Funky Gong band will be releasing from my electro/house/rock label called Madskippers.
My electro DJ persona Numanoid will be releasing a compilation called Nude this summer and one more new compilation as well.
The new Joujouka album will be released this September.

beatmag.com previously called you "a poster-boy for the cyber punk generation". Do you consider this to be a merely journalistic remark or you really have a connection to the cyberpunk subculture? Would you say cyberpunk as such still exists?

Cyberpunk, yes! It's totally in and over Japan. And yes, I'm in the scene! Tokyo still has these crazy scenes which come back from the manga Akira..

I first met Joujouka through the PS2 game Rez soundtrack "Rock is Sponge". That is so much Joujoukaness - the cymbals and the bass drum/grooves still appear in other tracks.. How did you meet Mizuguchi-san?

TSUYOSHI: Me and Mizuguchi were both students at the University of Art – it was a great collaboration between me and him. We did a great launch event in Tokyo called TOKIODROME with a Joujouka live set and we had Adam Freeland and Coldcut on a live Internet streaming.

If you had to express yourself without music - what would you produce and in what art form?

TSUYOSHI: A film director or a video artist.

With all that extensive clubbing, DJing and performing that you do, what kind of regenerative tours do you take? Any sports, energy preservation techniques, etc?

TSUYOSHI: Yoga is the best. I'm also eating healthy food, and so on.... sleeping well is also a must.

As a major musician, producer and DJ, how do you see the way music is handled as a product?

TSUYOSHI: A new system of the copyright must be formulated.

What is the most interesting artistic production in 2006 you became aware of?

TSUYOSHI: I'm currently interested about global artist communities on the net.

Please describe your early musical interests, in terms of both listening and playing.

TSUYOSHI: My background is 100% '80s new wave style.

How do you see teenagers of the current world?

TSUYOSHI: Ommmm, I think they need to listen more styles of music.

What do you think at this point in your career is making you happiest?

TSUYOSHI: I'm never happy about what I'm doing now.. still so many things to do for the future..!

Who are your gurus musically and spiritually?

TSUYOSHI: Brian Eno, David Bowie, Kraftwerk, YMO, Minakata Kumakusu, John C Rilly, etc…

Would you create music for films or dance performances? How would those arts change your approach to music?

TSUYOSHI: I've been creating music video clips a lot in my past.. but I'd like to direct DVD stuff for the future soon.

How does a normal, non-partying day of Tsuyoshi Suzuki look like?

TSUYOSHI: ommmm, good questions.....still thinking about art and my work, I guess.....

Thank you so much for this interview once again. Do you have any final message to the DOSE readers?

TSUYOSHI: I will release soo many electro stuffs in the future, so please check them out on Madskippers!!!!!













D'ESPAIRS RAY

WWW.DESPAIRSRAY.JP



HERE'S A BAND THAT'S ON PAR WITH ANY EUROPEAN OR US MAINSTREAM DARK ROCK PRODUCTION. D'ESPAIRS RAY MIXES GOTHIC WITH NU-METAL, ADDING MADDENINGLY GREAT REFRAINS, RIFFS AND LOOKS IN THE MIX.
WITH THE HELP OF THE GERMAN GAN-SHIN CROWD, WE HAD THE CHANCE TO ASK THE MEMBERS AROUND. IF YOU'RE A ZERO FAN, YOU'LL BE DISAPPOINTED, WE SORELY MISS HIS ANSWERS OURSELVES. OTHERWISE - THIS IS THE NEW HEAT.
[INTERVIEW: CASE, TRANSLATION: MIISHA, MAKO]

You went on yet another US tour in February. How was the tour and where did you play this time? Any interesting memories to share?

KARYU: It was the best! Really exciting and interesting. Hav we came up with any melodies? It felt so good I forgot.
HIZUMI: We played the mbest songs from our albums.
TSUKASA: I enjoyed it very much. SIiNG SHOT was frightening but it was really interesting.

Do you see any difference between the audience in Europe, US and Japan?

KARYU: They drive differently.
HIZUMI: It's the same.
TSUKASA: Foreign fans have more freedom so they act more violently.

You played together with the Genitorturers and several other local bands during your US tours. How did you get along with them? Did you choose the bands or was it the local tour-organizer's choice?

KARYU: The organizer chose them but everybody got along pretty well and they were the first foreign friends we made.
HIZUMI: We gained lots of motivation and experience from the local bands and the friends we met.
TSUKASA: I enjoyed it very much.

Many bands in the visual kei scene, that played harder music in their early days got softer and softer after they got popular, writing more ballads and catchy, radio-friendly rock songs, slowly leaving the aggression and screaming vocals behind. However, even though your music style changed, it stayed as aggressive as ever, making your fans very happy. Will you keep on walking this musical path, and what do you think about the musicians who change their style to get more popular?

HIZUMI: We will play music as we think we should. We don't intend to meet the expectations of the audience.

KARYU [guitars]



TSUKASA: I think it doesn't really matter what kind of a band you are but you have to give your best showing your way of thinking. We created the style we have now with our way of thinking. Personally, although there is a soft side, I like hard ROCK better.

Your latest single 'kogoeru yoru ni saita hana' came out early April. Could you tell us about the songs the single? Who wrote them and what are they about?

KARYU: HIZUMI made the lyrics and I composed the music. The words are quite easy to catch so when hearing the music please think about the others feelings and how they would interpret it.

Which bands were your first big influences, that made you decide to become musicians yourselves? And how did you interest turn towards visual kei? Do you feel that it is the best way of expressing your feelings and thoughts to the audience?

KARYU: My father played the guitar so he had really a great influence on me. When we make this band at first we didn't even know there is a word for it: visual-kei but our friends like DEBITTO BOY so because of them we started using those kinds of make-up. Although we are categorised as visual-kei genre but even now we don't know what really it is. We may not know what this genre is but make-up is one of the ways we express ourselves.
HIZUMI: The look/appearance of the world we want to express is the closest to visual kei.
TSUKASA: It's still the same today.

Your PVs are always extremely well-made. Do you choose the directors and the concept or is it the management's task?

KARYU: After we came up with the image of the music and the band we entrust it to the supervisors. They haven't met with our expectations so now on we thought we would do the supervising part as well.
HIZUMI: We do everything by ourselves. We don't entrust anybody else with our work.
TSUKASA: We think out the idea then give the tangible material to the supervisors.

If you could ask any movie director to make a PV for you, who would you choose?

KARYU: I'd like to work with KEN NIKAI. Outside Japan there are several people I'd like to work wit but I don't know their names. But Whom I know is TIM BURTON. He makes videos tha ere really close to my preferance.
HIZUMI: There are several with whom we'd like to make it.
TSUKASA: Hayao Miyazaki (laughs).

Who designs you costumes? Who comes up with the basic concept for your image and is there any fashion designer that you would like to work with?

KARYU: Yukari Ooba and Yasutaka Nakamura designs our costumes. We think about our own image then together we discuss and make it. I don't really know the stylists. I like the costumes these two makes.
HIZUMI: We take both the stylist and the band members opinions into consideration.

Most other bands in the visual scene release new material quite often, sometimes almost every two or three months, while you seem to work a lot longer on your songs. How long does it usually take to write and record a new song? What is your working method? Music or lyrics come first?

KARYU: Yes, there are several songs in a short time but when we make one first come the feeleings. And if there are no feelings at first we take it slow to find it. We don't let the surroundings to affect us.
HIZUMI: We make the tunes and then the lyrics. The longevity of making a new song differs from one to the other so I can't really tell.
TSUKASA: Personally I make the music sometimes slowly sometimes fast then while the preprocessor is working, which takes a long time, we concentrate on good thoughts.

For years you were only releasing singles and mini-albums, before Coll:set came out last year. Do you have any plans regarding the reelease of your next full-length album?

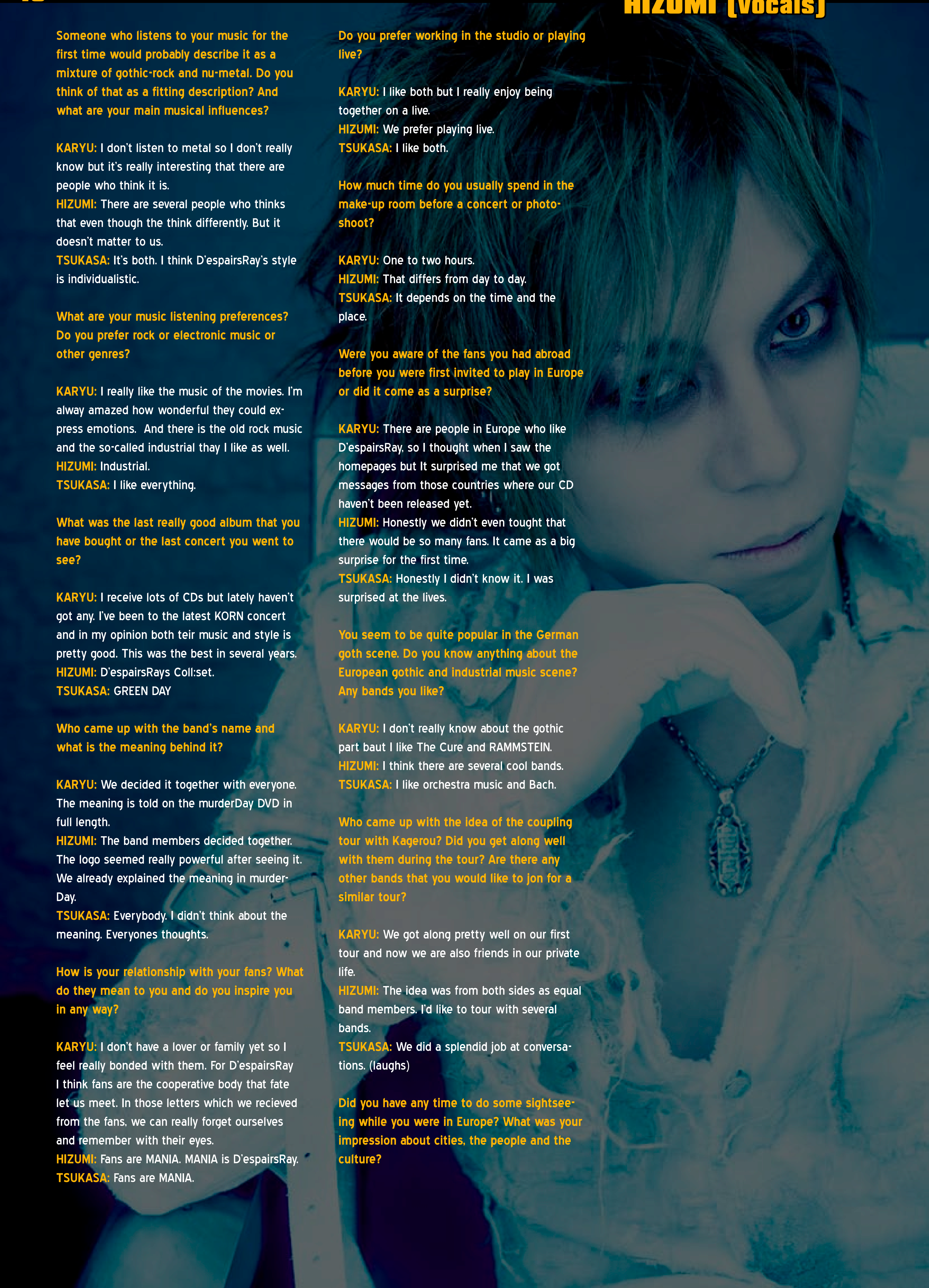
KARYU: We thought about releasing one before next year.
HIZUMI: I can't tell you that.

Most of your early releases are unfortunately impossible to get by now. Are there any plans of re-releasing them in some way or maybe re-recoring some of the songs?

KARYU: Not now. Maybe we re-release them someday if there will be people who are so interested in them.
HIZUMI: No, not yet.

Coll:set ended with two excellent remixes. Who made them and can we expect similar projects in the future?

KARYU: KAZUTOSHI YOKOYAMA made it. He brought really interesting ideas and music and he motivated us pretty much. I'd like to make a CD together with him.
TSUKASA: Kazutoshi Yokoyama made it. He has a good taste.



HIZUMI (vocals)

Someone who listens to your music for the first time would probably describe it as a mixture of gothic-rock and nu-metal. Do you think of that as a fitting description? And what are your main musical influences?

KARYU: I don't listen to metal so I don't really know but it's really interesting that there are people who think it is.
HIZUMI: There are several people who thinks that even though the think differently. But it doesn't matter to us.
TSUKASA: It's both. I think D'espairsRay's style is individualistic.

What are your music listening preferences? Do you prefer rock or electronic music or other genres?

KARYU: I really like the music of the movies. I'm alway amazed how wonderful they could express emotions. And there is the old rock music and the so-called industrial thay I like as well.
HIZUMI: Industrial.
TSUKASA: I like everything.

What was the last really good album that you have bought or the last concert you went to see?

KARYU: I receive lots of CDs but lately haven't got any. I've been to the latest KORN concert and in my opinion both teir music and style is pretty good. This was the best in several years.
HIZUMI: D'espairsRays Coll:set.
TSUKASA: GREEN DAY

Who came up with the band's name and what is the meaning behind it?

KARYU: We decided it together with everyone. The meaning is told on the murderDay DVD in full length.
HIZUMI: The band members decided together. The logo seemed really powerful after seeing it. We already explained the meaning in murder-Day.
TSUKASA: Everybody. I didn't think about the meaning. Everyones thoughts.

How is your relationship with your fans? What do they mean to you and do you inspire you in any way?

KARYU: I don't have a lover or family yet so I feel really bonded with them. For D'espairsRay I think fans are the cooperative body that fate let us meet. In those letters which we recieved from the fans, we can really forget ourselves and remember with their eyes.
HIZUMI: Fans are MANIA. MANIA is D'espairsRay.
TSUKASA: Fans are MANIA.

Do you prefer working in the studio or playing live?

KARYU: I like both but I really enjoy being together on a live.
HIZUMI: We prefer playing live.
TSUKASA: I like both.

How much time do you usually spend in the make-up room before a concert or photo-shoot?

KARYU: One to two hours.
HIZUMI: That differs from day to day.
TSUKASA: It depends on the time and the place.

Were you aware of the fans you had abroad before you were first invited to play in Europe or did it come as a surprise?

KARYU: There are people in Europe who like D'espairsRay, so I thought when I saw the homepages but It surprised me that we got messages from those countries where our CD haven't been released yet.
HIZUMI: Honestly we didn't even tought that there would be so many fans. It came as a big surprise for the first time.
TSUKASA: Honestly I didn't know it. I was surprised at the lives.

You seem to be quite popular in the German goth scene. Do you know anything about the European gothic and industrial music scene? Any bands you like?

KARYU: I don't really know about the gothic part baut I like The Cure and RAMMSTEIN.
HIZUMI: I think there are several cool bands.
TSUKASA: I like orchestra music and Bach.

Who came up with the idea of the coupling tour with Kagerou? Did you get along well with them during the tour? Are there any other bands that you would like to jon for a similar tour?

KARYU: We got along pretty well on our first tour and now we are also friends in our private life.
HIZUMI: The idea was from both sides as equal band members. I'd like to tour with several bands.
TSUKASA: We did a splendid job at conversa-tions. (laughs)

Did you have any time to do some sightsee-ing while you were in Europe? What was your impression about cities, the people and the culture?

KARYU: We visited lots of famous places but I liked the atmosphere in the Germany and French cities best. I'd really like to live in a place like those in the future.
HIZUMI: We visited a cemetery while in Paris. It was really impressive and stimulating.
TSUKASA: First in Germany we visited the temples and the Statue Quarters (?). German people are good people.

Your lyrics depict a world that is filled with pain and suffering. Do you see things around you to be this dark and hopeless?

KARYU: We make our music and lyrics based on the real world.
HIZUMI: We don't want it to be dark. Light and darkness always come together.
TSUKASA: After we think about it such a music comes. But, I think this isn't loosing or to be unable to win.

What inspires your lyrics? Personal experiences or the world you see around you?

KARYU: We write about personal experience and emotions.
HIZUMI: Lately the personal experience part just got bigger.

Hizumi, you are responsible for most of the lyrics, but Karyu also wrote some. How did it feel to sing someone else's lyrics? Can you identify with them as much as with your own ones?

HIZUMI: It's the same basically.

Karyu, you write most of the music for the band. What influences you when you write a new song? Do you get inspiration from music you listen to, or from movies, the news, everyday life..?

KARYU: Everything influences the making of the music.

Recently you released your first tour DVD, 'The World Outside The Cage' documenting your World tours from last year. In Europe you played only a few concerts in huge halls, while in the US you did longer tours, playing mostly in small clubs. Which one did you prefer? What was it like to play outside Japan for the first time?

KARYU: I like both but Playing in huge halls are easier. Playing outside Japan for the first time was really EXCITING. And before the concert we checked the place ourselves.
HIZUMI: Huge places are also good but small boxes burn better.
TSUKASA: It doesn't have anything to do with the size of the hall. I'm just happy to meet the fans.

Are there any plans yet for a new Euro-tour? Would you like to do a longer club tour in Europe as well, similar to your US concerts... playing in more countries and in smaller venues?

KARYU: I wish we could come in the winter. We'd like to entertain lots of people in lots of places.
HIZUMI: We'd like to visit lots of places in Europe.
TSUKASA: I'd like to go and meet them.

And the obligatory last question... Do you have any special message to your foreign fans? Or for your fans in Hungary?

KARYU: Dear Readers, we'd like to entertain you as soon as possible. Please look forward to it and wait for us.
HIZUMI: Next time in Europe we'd like you to experience D'espairsRays music first hand on our live concert.
TSUKASA: MANIA and D'espairsRay are one by fate.

TSUKASA (drums)





KENZO AMISHIRO

WWW3.TO/GADGET-ON-LINE/
WWW.MYSPACE.COM/LOTUSKING

STANDING SOLID IN THE TOKYO ALTERNATIVE/GOTHIC CROWD, KENZO AMISHIRO SERVES WITH TWO CREATIVE HANDS. HE PLAYS GUITARS IN TWO BANDS, THOSE BEING GADGET. AND GEEKS AND HE ALSO IS - FIRST AND FOREMOST - AN UNDER-GROUND FASHION DESIGNER. IF YOU HEAR THE NAME SEXY DYNAMITE LONDON FROM NOW ON, BE ON THE LOOKOUT!
[INTERVIEW: DAMAGE]









Please describe your early musical interests, in terms of both listening and playing. What is your musical background in terms of formal training?

KENZO: Well, my first love was Kenji Sawada aka Julie. He at that time was like the only major glam rock star in Japan, with makeups and glitters and all that. This is when I was at age of 3 or something.

Then, the 80's slapped me and opened up my eyes to the foreign pop and rock culture. The Duran Duran was my favorite at that time. Shortly after that, I was introduced to Heavy Metal and that changed my world completely. Bands like the Motley Crue, the Twisted Sisters, the Kiss, the MSG, the Hanoi Rocks, the G'n'R, the Aerosmith were the gods for me. Through the Glam Metal, I encountered with T.Rex and David Bowie, and they became my all time hero ever since. I dug up all the roots of the Hair Metal, from the Led Zeppelin to the Sly and the Familystone, from Robert Jhonson to the Bauhaus, then branched off from there to every direction I could lay my hands on. Then, there came 90's Alt Rock Craze. It seemed to me then to be like a trade fair of the whole rock culture of the 20th century, mostly revolved around psychedelia. So, for me as an omnivorous animal, it was totally my scene.

I never had "formal training" in rock music. Well I learned to play the piano when I was little, and I had music classes in schools which I hated and that's about it. Listening to all the giants and playing with friends and creating what I wanna hear have taught me how to rock.

On the MySpace profile of gadget. you list influences such as T.Rex, Jane's Addiction, Velvet Underground, Placebo or The Jesus and Mary Chain and your music coincides with these genres and guitar sound. You play in Tokyo not only for alternative but also for Goth crowds.. how do they react to the non-Goth sound?

KENZO: Roughly, there are two kinds of Goths in this scene. One is people who knows a lot about the "alt rock" in wide sense. Another is people who doesn't even know or care how the classic goth sounded like. So there are those who understands and who doesn't know. Some love us and some don't. Most of the crowds, they are only in it for the style. I guess Goth IS about the style as a matter of a fact. Style of expression. We dress kinda like Goths, our music is definitely rooted on Goth, so the crowds are accepting us alright I guess. But what's "Goth sound" in your term, anyways? Would you call the Nine inch Nails a Goth? Each Batcave bands had unique sound, right? You see, in bands like the Placebo, the Jane's Addiction, the Smashing Pumpkins, you can see the Goth influences. I consider this kind of music to be one of descendants of Goth. Just as Industrial and Goth-metal and all that genres are. Yes.

I do hear few people saying "why are the gadget. in this event?" Well, because I love Goth and the event organizers want us. Simple as that.

What does this genre, the psychedelic jam-rock give you that no other types of music can?

KENZO: "Psychedelic" is the essential ingredient when I get to like a music. It's a synonym for Art to me. I use the word "Jam" meaning improvisational. In impro music, everything is happening right there in front of your eyes, neither prepared nor worked beforehand, through a communication between musicians with only sounds not words. That's a miracle, or what?

You also play on guitar in Geeks that features Ana of hardcore electroindustrial band Despair. Geeks reminds me of Whale or 4 Non Blondes with some weird mood surgery dating back to the indies boom of the 90s. How did you come across Geeks?

KENZO: My job is a fashion designer. When we were recruiting models, I met Ana and Uri (former bassist of the geeks). They described their band - geeks - as an Alternative Rock band. Man, I was surprised to hear the term "Alternative" from the punkie look young girls! You see, Alternative movement itself is not popular among kids in Japan today. So I invited them to the gadget. show and they invited me to the geeks show. I and Ana became big fans of each other. Then I got her in to the Goth scene. In fact, I am the one who introduced Ana to the Despair. The geeks at that time sounded more like the Hole or the L7, you know more Punk Rock oriented stuff. Ana wanted to go further into the 90's Alt rock psychedelia, so I joined.

Do you plan to release some solo work or to play in another band?

KENZO: I've always wanted to do some techno stuff, but I haven't. I have fooled around some though. Actually I and Ana might gonna do electronica project in the near future.

How do you see the progress and prospect of rock and alternative music in 2006?

KENZO: Definition of "Alternative music" can be very broad so I'm not sure what you mean by that but if you mean what MTV would call "Alternative Rock" , well let's see... I guess it's progressing towards to better form than how it was back in the beginning of this century. It still is mostly like just a grunge revival or the alumni reunion but I see the Indie rock boom and some other stuffs, consciously or unconsciously, carrying on the spirit. So maybe the name "Alternative Rock" is too old for what it's supposed to represent.

Any anti-standardizational creative new stuff is always The Alternative to me. You see, thanx to internet and people who are willing to seek for a good art by themselves, there are and will be more opportunity for independent artists to spread their work all over the world. If you really want something more than what mass media feeds you, you can go on the net and ask around. The treasure hunting for the indie art used to be a hidden joy for very limited enthusiasts just a few decades ago. But now, it's becoming one of the home entertainment. You know, the major musicians don't make as much money as back in the 80's. Yeah, I bet this is gonna be a chaos! And I love it!

How do you see Tokyo now as a musical and cultural palette and how do you envision a future Tokyo in 2056, 50 years from now on? How would you feel if you had to live in that future city now?

KENZO: This is related to the prior answer. The majority is still in a bird cage of mass media now unfortunately. But more and more kids are waking up through the information technology and discovering or inventing their own thing. Tokyo upper ground music scene, in another word J-pop scene, is cool only on mixing up genres. That's what the underground scene misses. They mix up genres because they don't know or ignore the differences and primal philosophies of the cultures. I think it's alright as long as it bears something new. If they ignore the differences on purpose, it could've been cooler though. I mean if they are completely aware. I don't see as much mixing in the underground. In the underground, each crowd is exclusive and cliquish. They still got that street-gang-ish custom. There are some groups of people trying to break the walls but not too successful so far.
50 years from now? Man, I don't know. 50 years is a long time when things pass by so fast. I would probably be dead or a cyborg by then.

Is that something you miss, or look for, in musicians today?

KENZO: I guess we're doing alright. I just hope the audiences to be more open minded and adventurous to music.

What subcultures are you or were you interested and involved in?

KENZO: I was a youngster in the mid 80's band boon in Tokyo. I participated in the early 90's Alternative movement and Rave craze in Los Angeles. I'm older than I may appear, you see. And I am involved in Harajuku Punk/Goth fashion culture as a fashion designer. I'm interested in "subculture" itself as a phenomenon.



Who are your gurus musically and spiritually?

KENZO: My guru is my antenna. I only trust my own intuition. I get to encounter with what I need to encounter. Then I judge them with my own perceptivity. I love to walk on my own feet.

There is an unprecendented amount of musicians (lots of them actually talented!) who release their material through MySpace and other community sites or even p2p systems. The labels - on the other hand - are closing their doors before newcomers due to the risk they bring, the amount of money they have to invest in them and all the loss the p2p scene inflicts on them. What do you see, what is a possible way out of this huge globalized playground?

KENZO: Well, I guess I've already answered this question. Even though both the gadget. and the geeks are signed to indie labels, I'd say don't be a slave. I'm proud to be an independent artist, not an artist signed with independent label.

The future of the copyright system is another crucial point. How do you see the MP3 warez sceneand do you see any major change on the event horizon of the copyright mechanism?

KENZO: Well... it bombs me out when someone steels my work and claims it's his own. But that's got nothing to do with MP3 or p2p. For the listeners, I don't care. I want them to enjoy my work that's all. I'm not intending to make money out of it so... but for musicians who tries to live on it, it must be a big deal. If you make real good music and move people then some are gonna want to pay for it as a gratitude or something. I don't know... maybe I'm too romantic?

You embark on a galactic voyage with one CD, one book and one favourite visual art product - what would those be?

How long does the voyage take? One CD, one book, one art product won't never be enough. I'd rather take a pen and a sketch pad and a guitar.





How did fashion designing emerge in your life? When did you decide to also work in this field? What is more gratifying as a job, a musician or a fashion designer?

KENZO: Drawing had always been my favorite hobby since I was a baby. I've designed flyers and T-shirts for bands and events and stuff. I went to college majoring art. Fashion designing is a visual art for me. It's not just a clothes making.
When I decided to do music for its sake not for money, I chose to be a shop clerk for some altie fashion store. Simply because I wanted to dress the way I wanted. After some job-hops, I landed on a rock fashion store. I started the career there. I started with designing original T-shirts. At that instant, I knew this was it.

How do the expressive possibilities of fashion design and music complement each other - any energy left that you cannot express through these two?

KENZO: They are just two different mediums. Actually I do other expressional activities too. Like oil painting, illustration, poetry, writing, film making, directing fashion shows etc, etc. It's just that in my case, fashion design was best accepted by the world. My friend who is also a designer/creator/director once told me "fashion makes money". Well it doesn't make me that much money but... I guess more people pays for strange clothes than strange music. Most of them feel they need clothes more than music maybe. I don't know but I can tell you it's easier to make money out of fashion than music. I'm not saying fashion design is money. I'm not saying that at all but you have to make living somehow right?

When designing, what is the most important factor for you? The design/form, the material or the model who will wear your clothes?

KENZO: The design, of course! The pattern and the material are the most important factor in making actual product, but as far as designing, the vision is all you've got to have.

JP Gaultier once said, "*In fashion it doesn't mean anything to say what is good and what is bad*". Please comment!

KENZO: I don't know what exactly he meant by that. But, I would agree to how Perry Farrell had put it. "*There ain't no wrong, there ain't no right. There's only pleasure and pain.*" I'm just hoping my clothes to make people who wear them excited. As a professional, I must say what doesn't make money directly or indirectly is bad design. It's lame but true.

What traditions do you follow, if any?

KENZO: Hmm... that's a tough question for me. Let's see... I try to follow my heart. I like Zen as a philosophy. The answer for your question may be "none". I tend to keep my mind neutral.

Who is your dream model who'd you love to dress the most?

KENZO: Oh, too many to list here. But Katie Jane Garside would definitely be on the list. If the bauhaus perform in my clothes, that'll be ultimately awesome. The Marilyn Manson inspires me quite often so it would be cool to see them in my clothes. The Cinema Strange would be great too. For another brand I do, Addiction, the Prodigy would fit perfectly to the image. But yeah, like I said, too many to list here. I don't care much for pro models though. I'd love to dress any indie models and performers with unique talents and good perceptions of my work.

What is your philosophy about the art of underground Tokyo fashion?

KENZO: The unique and interesting point about underground Tokyo fashion is that it's so deformed in so wacky way. Traditionally, Japan has been very good at adapting and processing foreign cultures. You can say Japan is not very good at adopting foreign cultures as they are. By the way, If you come to Tokyo, you'll see a city full of cartoon characters and billboards with overly exaggerated expressions. Tokyo-jin's brains are exposed to such stimulants full time. We grew up surrounded by so many animes and mangas. I think that's the culprit of the wackiness of the underground Tokyo fashion today.
The lame side of the scene is that there are so many imitators and pretenders of the alternative styles. I mean surprisingly high percentage of the kids you see here are weekenders. I guess they are the ones who prop up "underground scene" though. This habit to grow uniform is in Japanese tradition. It's the quality to avoid conflict and maintain peace between people on a such a small land. What's changing now is though, since more and more european people like you being interested in Tokyo underground culture, more kids are plucking up their courage to go further into the core and to grow originalities. For me, this is beautiful. Not everybody has to be an innovator but I want more people to judge and enjoy art through their own heart.

What or who inspires your designs?

KENZO: Again, too many to list... I get inspired by anything my antenna catches.

If you could do anything else, what would it be?

KENZO: As a job? Anything totally creative and supplies others with joy and pays me enough to live.





You design for Stigmata and Addiction. What keywords or concepts would you describe these two brands with?

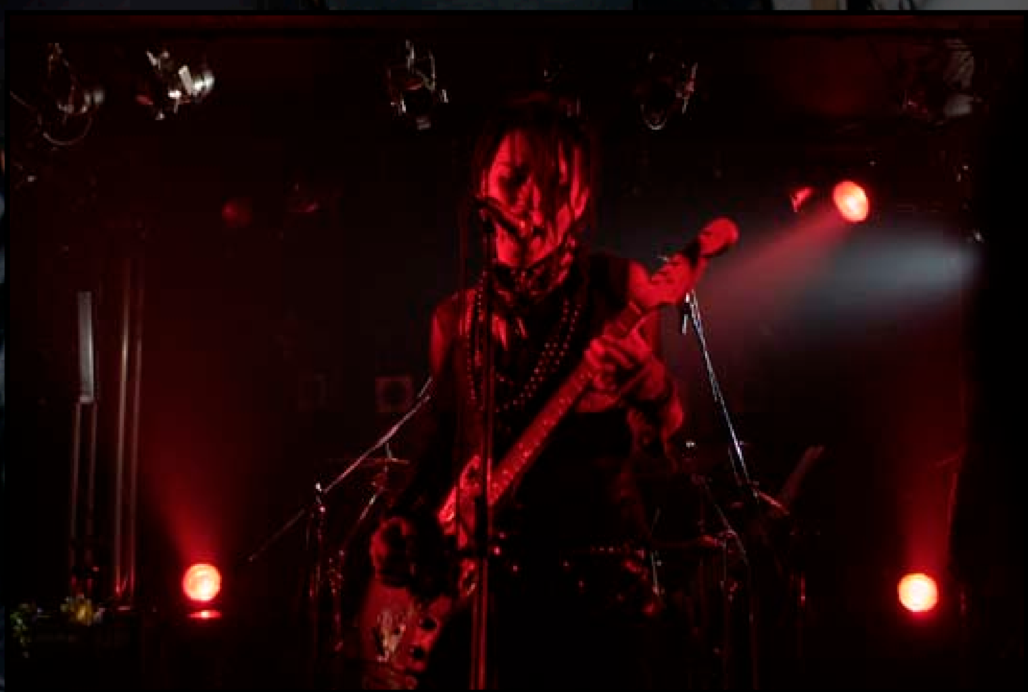
KENZO: OK, here I'll quote from the official press release. Stigmata: The avant-garde Gothic-Punk brand expressing beauty of a human dark side. Addiction: The alternative brand inspired by the series of junk cultures of the end of the last century.

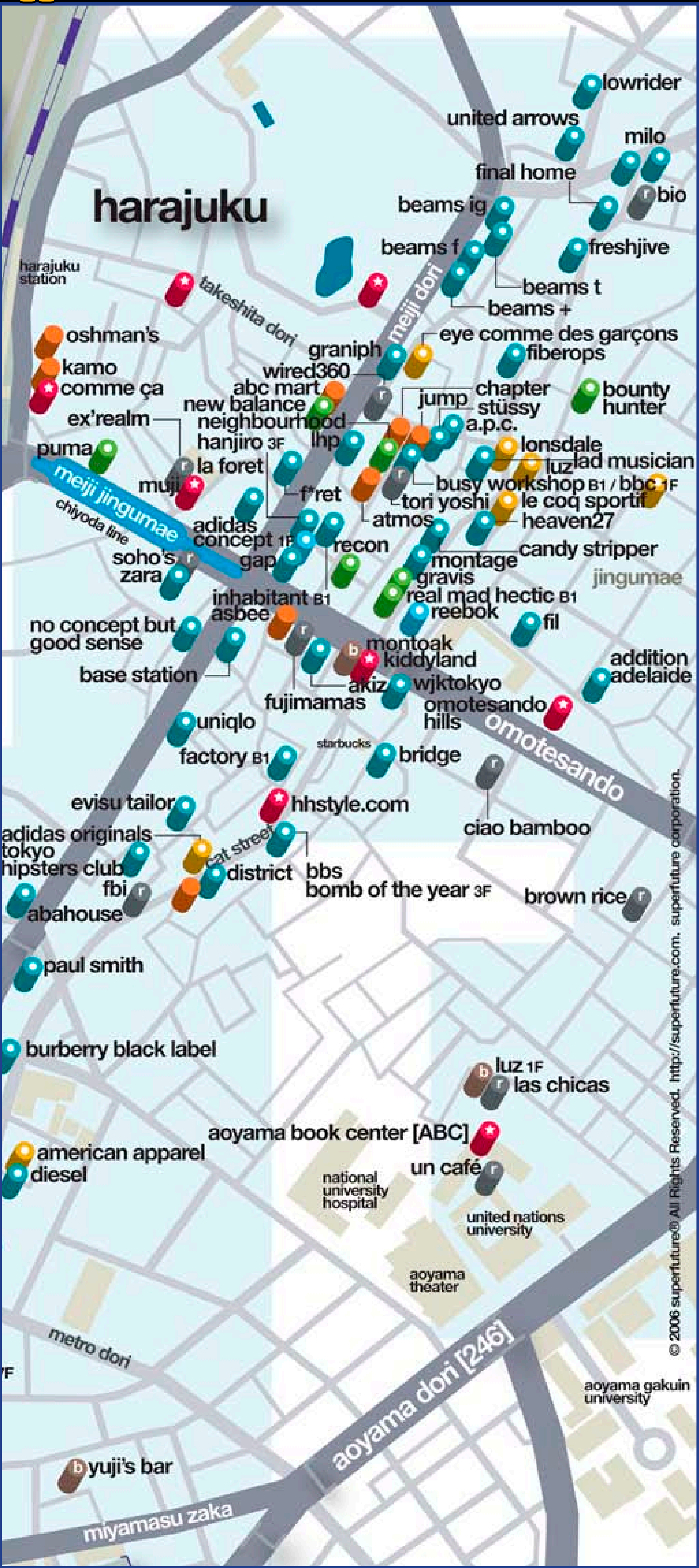
When designing clothes, what places inspire you the most?

KENZO: If I have to choose, I'd say clubs, streets and my bathtub.

During our brief in-looks to Tokyo fashion through GLB, KERA and numerous galleries of Shinjuku and cosplayer galleries, there were no traces of cyber-inspired clothes. Is there any brand in Tokyo that deals with hybrid techno-clothes?

KENZO: Oh, yeah! Big time! Cyber style, I believe a couple of world-famous-brands are originated in Tokyo, but I'm not acquainted with this particular style. I recommend you ask Sisen-kun. By the way, I think your "brief in-looks to Tokyo fashion" is too brief, man! GLB, KERA and Shinjuku galleries (you mean Marui One snap shots?) and cosplayer galleries all cluster on one side. There are far more styles here that are worth covering. Like Kogal & Yamamba (there are whole new versions of them now too!), various types of Gyaruo, Urahara boys etc. etc. Also, there's a few new collection brands rooted on the Tokyo street scene. You might wanna check them out too.







Design festa museum is a brilliant concept - each room has a different artist, usually a college student. The artists have to stay in the museum all day, and talk to people about their work. A great way to practice Japanese, and it is free!

3-20-18 jingumae shibuya ku. TEL- 03-3479-1442

Take JR Yamanote line to HARAJUKU. take the TAKES-HITADORI exit. Go down takeshitadori (it is the famous street) until you come to a traffic light. Walk two very short, crowded blocks and then turn right at the second block. On your left, on the corner, should be the FREAKS STORE. Walk down this street for one minute and you should see the gallery on your right. It looks like a spider eating a hippy. Hard to miss.

There is a good map online too! *click*

Book off — used book store. There's tons of them but this is the best. You can get a ton of kids' books with Godzilla or maybe if you are lucky an encyclopedia of animal homosexuality or a how-to-be-an-airline-stew-ardess magazine. Of course there is used porn too.

Go down takeshitadori, turn right on meji dori, and book-off will be on the right side, next to LAFORET.

Yoyogi park - take the OMOTESANDO exit and turn right, and right again, and you will come to the bridge where the cosplay kids hang out on sunday. Keep going further and you get to YOYOGI PARK.

This is where the rockabilly grand-dads do their famous dance on sunday. On every day of the week there are bmx bike dudes doing tricks at the entrance. Also you can rent a bike here and get your exercise on. This park has like 8 million homeless people, but also it is awesome because everyone who has a hobby too noisy to do at home, they all come to YOYOGI PARK. You will see a guy practicing a flugelhorn next to some girls doing judo next to some guys practicing theater next to a cameraman taking pictures of a model leaning sexily against a tree, next to a couple on a date playing badminton, next to some hippies with a drum circle. This is like every day, also this park is famous for straight people having public sex. Although, this being Japan, they are nice enough to not leave condoms littered behind.

Double tall cafe www.doubletall.com 1-11-11 jingumae shibuya-ku. . .my favorite cafe in Tokyo!!

Go to the Harajuku station, take the OMOTESANDO exit, go straight down omotesando for 4 minutes. If you come to a big intersection you have gone too far. Double tall is on the left side, up a narrow stairway. get chips and salsa, or get the avocado salad. It is the sexist salad ever.

LUNETTES DU JURA is an amazing wacky glasses store. more kinds of crazy nutty frames. . . somewhere beyond New Wave in terms of candy-like wackiness.

201-4-25-6 jinguumae, shibuya-ku tokyo. I really can't explain how to get there. Wait, no I can! OK, go down omotesando street. You are on the left side. You will pass a police box and make the next left. Go like a minute and lunettes du jura is on your left side, kicking your ass.

TOKYO TOURISM with superfuture.com and hellodamage.com

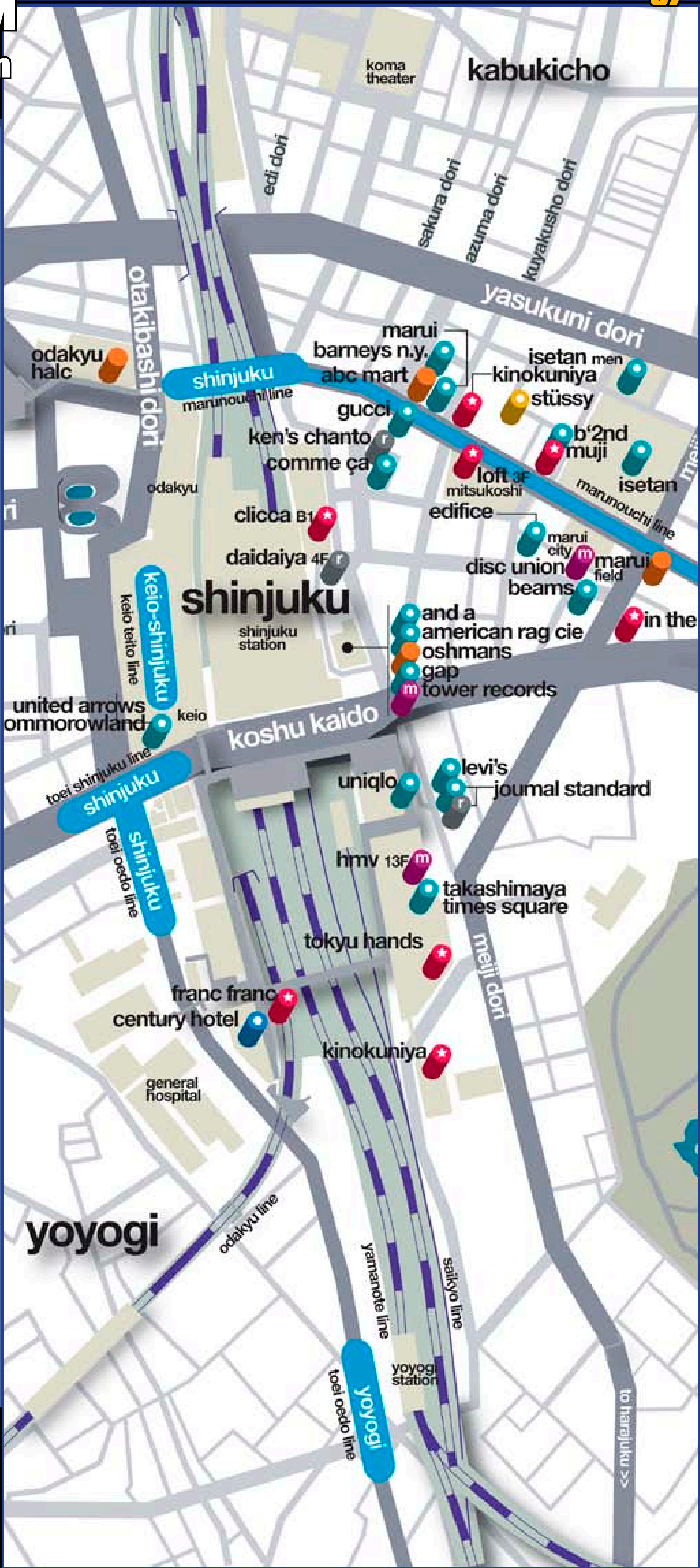
IF YOU END UP IN TOKYO, WE BET YOU'LL HAVE QUITE A LANGUAGE GAP TO BRIDGE. AN ANNOTATED MAP WILL BE YOUR BEST FRIEND AND A TOUR GUIDE YOUR SECOND BEST. OR PROBABLY THE OTHER WAY ROUND.

EITHER WAY, WE MET TWO SITES TO SHOWCASE. TO YOUR LEFT AND RIGHT YOU SEE PARTS OF THE IMMENSE MAPS WAYNE BERKOWITZ, PRODUCER GURU OF SUPERFUTURE.COM PROVIDED US WITH. IF YOU WANT A NON-GOTH TOUR AROUND THE CITY, HIS SITE WILL HELP YOU OUT WITH ABUNDANT DETAILS OF SHOPS, CLUBS, MUSEUMS, EVEN ATM MACHINES.

HELLODAMAGE.COM HOSTS ONE OF THE FUNNIEST TOUR GUIDES WE READ. THE TOKYO DAMAGE REPORT TRAVEL GUIDE GIVES YOU HILARIOUS AND OBSCURE DETAILS FROM SHINJUKU THRU IKEBUKURO, AKIHABARA TO UENO AND KABUKICHO.

WE ADDED A BIT OF THE HARAJUKU SECTION FOR YOUR READING PLEASURE. CHECK BOTH SITES EVEN IF YOU DON'T VISIT JAPAN ANYTIME SOON. THEY DESERVE MIGHTY KUDOS.

VISIT SUPERFUTURE AT SUPERFUTURE.COM
VISIT THE TOKYO DAMAGE REPORT GUIDE AT HELLODAMAGE.COM/TDR/TRAVELGUIDE.HTM



WAVE-GOTIK TREFFEN 2K6

WAVE-GOTIK-TREFFEN.DE







PHOTOS: ATIS




























PHOTO: HELEN WHITE

ANGELSPIT

ANGELSPIT.NET MYSPACE.COM/KRANKHAUS

THE AUSTRALIAN CYBERPUNK RIOT SQUAD IS BACK WITH A NEW GORY EPIC, KRANKHAUS. SLICK, SLAMMING AND GENUINELY POWERFUL, WE CALL THIS THE BEST MATERIAL WE'VE SEEN THIS YEAR. [INTERVIEW: DAMAGE]





There is awesome improvement in your overall production quality since we last talked. KRANKHAUS, your debut LP is out at triple-six - the sound is overwhelmingly fat and dense, powerful and driving - so tell me, what changed in you and your studio since Nurse Grenade?

ZOOG: The really big changes have been internal rather than hardware changes. We decided we wanted to make an impact with the CD and make it something memorable.

DESTROYX: Since this is our first pressed CD we wanted to make the most of it. We spent a few days with each track on Nurse Grenade- this time we spent weeks on each of the tracks from Krankhaus. We have really angsted over the instrumentation, sound design and lyrics.

ZOOG: Technologically, most of it was done using our big modular synthesizer. Synths, guitars and voices were pulverised using it.

What's the concept behind Krankhaus, how does it reflect on your lives right now and what message does it punch in the listener's face?

ZOOG: Krankhaus is about taking vanity and entertainment to a terrifying extreme. It explores the beautifully grotesque limits of human nature. It is definitely a comment about excessive consumption in society, not only materialistically, but emotionally.

DESTROYX: It's about corporate and personal cannibalism and the sick fantasies of success and happiness that modern life propounds.

Okay, tell me three motivating things you couldn't have done the album without!

DESTROYX: The first thing would probably be the difficult context of our lives at the moment. It's been a very tough period for us and the people we know, as we've gone through relationship breakdowns, deaths of friends and fans, court cases and our own personal hells. However, without the support of our friends and fans, we couldn't have done it, as they helped, encouraged and inspired us to make it through.

ZOOG: The second motivating factor would definitely be the stagnant nature of the alternative music scene right now. This album is one big FUCK YOU to every bland, mediocre, wanna-be music critic who has given us extremely negative and scathing feedback (of which there have been many).

BRUTAL ACTS OF SAPIENS LEAVE JEHOVAH IN DISGUST CREATIVE ACTS OF CLEVER
MONKEYS, LEAVES THE DEVIL ENVIOUS ADD UP ALL OF HADES' BLESSINGS, TOTAL
LET YOU KNOW WE'VE DONE IT BETTER, HORRIFICALLY
E 6TH SON OF THE 6TH SON OF THE 6TH SON I AM THE
AR TECHNOLOGY'S CHILD, DAUGHTER OF REBELLION,
M OF A WHORE I AM A GOD-KILLING VIRUS, DESTRUCTION
WITH SEVEN SEVERED HEADS I AM THE SON OF MARS,
D BLOOD, VILE DISEASE WALKING ON 2 LEGS THE DEVIL
AVOC (RIGHT NOW RIGHT NOW RIOT NOW) UNLEASH HELL!



DESTROYX: We wanted to create something that would push boundaries musically and visually, as a reaction to the status quo in music nowadays. We received so much negativity in relation to our EP, that it became a motivating factor to keep trying, experimenting and creating.

ZOOG: The visual concept of Krankhaus was a huge motivation for us, as we felt so strongly about the ideas behind the imagery that we were inspired to bring them to a wider audience. We spent months working on the production of the story behind it, and instigating our vision. We wanted the visuals to complement the music conceptually and although the came at a high financial and personal cost, we felt that it was definitely worth it.

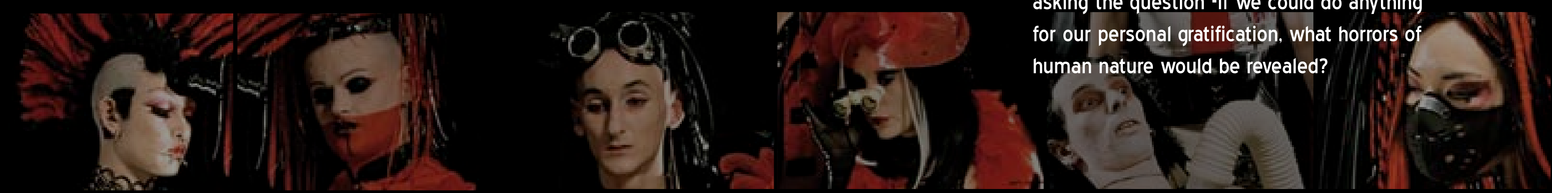
There's an odd-one out on the LP - "Flesh stitched onto a frame" that pretty much sounds like a small soundtrack to a Tibetan monastery peek-in. What's the story behind it?

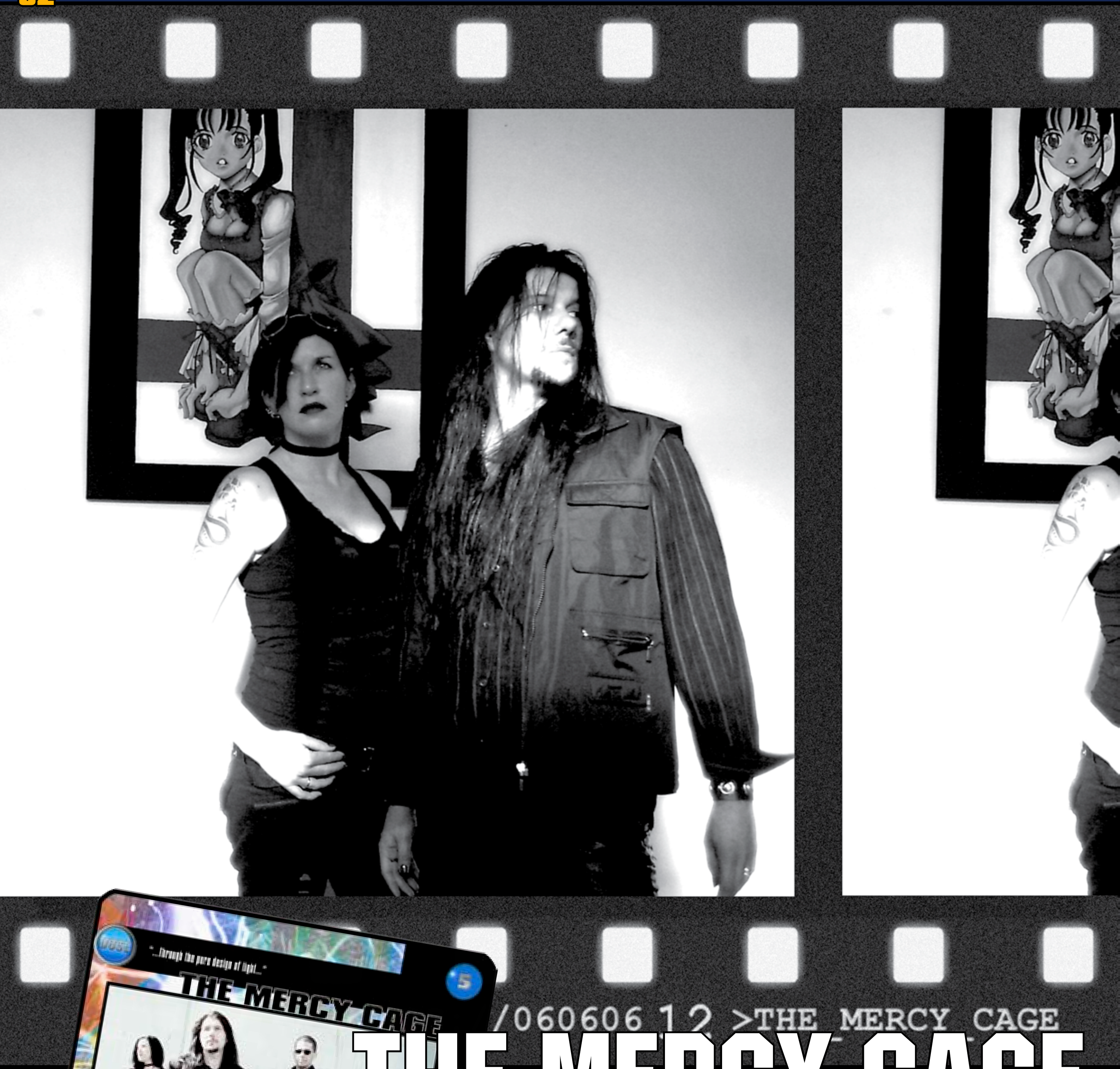
ZOOG: It's actually a small instrumental grab from a track on the album called Scars and Stripes. It's a small interlude that breaks up the intensity of the first couple of tracks.

DESTROYX: It's a cool little opportunity to hear some small musical detail that would otherwise get lost in the intense layering of the other tracks. The instrument used is actually a beaten up acoustic guitar that was found in a back alley. The string's sound is resonated though a large metal bowl filled with water – this gave it a very polished and crisp sound.

You had remarkable visuals for the Nurse Grenade era and with Krankhaus you've taken this a few steps higher. What's the story behind all the blood and the medical nightmare?

DESTROYX: We wanted to create a timeless world inspired by a concept where people had the ultimate power to pleasure themselves – unrestricted by morals or law. We then took this idea to the extreme with the images, asking the question -if we could do anything for our personal gratification, what horrors of human nature would be revealed?







THE MERCY CAGE

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AMERICA BROUGHT CYBERPUNK LITERATURE TO LIFE, JAPAN TOOK IT TO THE EXTREME, FRANCE GAVE IT A FASHION EDGE AND NOW HERE'S NEW ZEALAND TO SHOW US THE MERCY CAGE, ONE OF THE HOTTEST CYBERPUNK MUST-HEAR PROJECTS NOWADAYS. FOR STARTERS, GRAB THEIR FREELY DOWNLOADABLE VIRTUAL EP HYMN_01 OFF THEIR WEBSITE (ALSO CHECK NEEDLEMARKS (& SCARS) IN THEIR MP3 SECTION) AND THEN SEE WHAT JOSH, THE TMC MASTERMIND HAS TO SAY ABOUT THE WORLD TODAY.

[INTERVIEW: DAMAGE]



JOSH (music, vocals)

[the]mercy|cage]



CATHERINE AK (vocals)

Your latest album, Scree: Transmissions (out on DSBP Records) was rated as one of the best albums of 2005 by The Dose in the previous issue. Please tell us about the concept and the creative process behind the album.

JOSH: Scree:Transmissions is at its core, a record about communication. It's about the dysfunction in way we communicate & the effect of emergent technology & media on our interactions. I've always tended to think of Scree as a thread of conversation. The previous record, Rust:A Fiction, was definitely more of a synths & sequencers album, very aggressive & direct. I made a conscious effort this time around to think outside the square in terms of composition, just attempting to break out of the box that writing electronically tends to place one in. Once I came up with a storyline, it was just a matter trying to approach the feel that each song required to advance the story. Several of the songs on Scree began life on piano or guitar. That juxtaposition of the organic & synthetic contribute heavily to the edge on this record.

How well was the album received? What was the most intriguing interpretation of the album you've received so far?

JOSH: The reaction to Scree has been great. We live in an age where it's very difficult to sell records, so I think the very fact that we've managed to get it out there & have it sell reasonably well is an achievement in & of itself. I haven't read a negative review of it yet. I don't think anyone has actually tried to dissect the meaning behind it yet. Shame really, because there's a code hidden there if anyone cares to analyse closely enough. In terms of sonic interpretations, I'm most fascinated by the continued references to Pink Floyd. It's certainly not a connection I would have made. Perhaps it's the fact that it's a concept record or maybe that musically it's rather progressive. Interesting nonetheless.

Globalization brought forth a vast phenomenon of disconnection from reality, from ourselves. What would the five golden rules be that you'd set to those who would try and stay as sane as possible?

JOSH: Rules are very, very dangerous things. There's a lot going on just under the surface of late. The world is a smaller, more insular place than ever before & there's a collective homogenisation happening. Something like MySpace is a classic microcosm, a community where the sole purpose appears to be the accumulation of "friends". It's a status symbol rather than an actual meeting of minds, a classic sheep mentality where everyone unquestioningly aspires to the same ideal. And I think that's borne out by the fact that despite widespread instant global communication now being a reality, there's more fear & mistrust over race, creed & religion in the world right now than at any other point in recent human history. It's an ever increasing depersonalisation of those with opposing mindsets. & the only real answer is to hack our way through the system that's been set in motion, halt the spiral, & actually start talking about meaningful things again. Opening up proper line of communication, as opposed to just paying lip-service.

How would you define The Mercy Cage, being as genre-specific as you can? TMC was called everything from darkwave through EBM to ambient, dub, goth to industrial.

JOSH: [laughs] That's a nigh-on impossible task. There's a trend of late towards putting music in boxes, to label every single movement within an inch of its life. The Mercy Cage certainly has elements of all those genres, but I don't think you can quite shoehorn it into any single one of them. It's not a conscious decision, purely the fact that different sounds convey different moods. There's nothing more irritating than buying an album by a band on the strength of a single, then finding that said record is virtually the same song recreated 14 times. It takes away the element of surprise & discovery that the great album should give you. I think I prefer the term cyberpunk, more as a general indicator as to the "feel" of the music, as opposed to creating a genre & having a predefined set of rules as to how the band should sound. In the end, music is music, & defining it to the nth degree would create limitations on myself as an artist.

The first time I heard The Mercy Cage was on hellwire.com with "Needlemarks (& Scars)". That song together with "Prozac, God & The Atomic Bomb" brings back some memories and associations that I can call cyberpunk. Would you call your music cyberpunk? Did you have any inspirative work force driving in you that you could attribute to the CP movement?

JOSH: Definitely. From a literary viewpoint, I can directly attribute many of the themes prevalent in my work back to wider concepts from the likes of Gibson, Sterling & Shirley. There's a pervasive sense in cyberpunk fiction of a dystopian society that we're inching ever closer to in reality. Also, at its essence cyberpunk humanises technology & the way we interact with it. Even Gibson's earliest work can be viewed as something of an amoral socio-political agenda, & it's a thread that can be picked up in his predecessors output in the likes of early Ballard & Burroughs. It's probably as close as we've gotten to a bona-fide counterculture in recent years, though one would have to dispute

whether there's an actual CP subculture in anything but an aesthetic sense. It's so hard to define. The term has been hijacked by media alarmism to denote 12 year old boys writing virii in their bedrooms, or as a cliche for a particular type of dress sense. I'd prefer to describe myself as resolutely postmodern I think.

Four years ago you said the following, *"the internet is increasingly becoming a less & less effective way to market a band."* How would you update this opinion of yours in the age of MySpace, spams, viral marketing and a possibility for effective target marketing?

JOSH: The idea of aggressively "marketing" a product is not something I'm terribly keen on. There's a certain naivety on my part in that respect, in that I prefer to think of it as art rather than product. & it seems that with the current glut of music available & the widespread propagation of the various digital music delivery systems, the only way to get heard is to force ones product down peoples throats through created/invented hype. Call me cynical, but I'm not sure we'll see another grassroots countercultural musical revolution that'll change the world in way that jazz in the 20s, psychedelia in 60s, punk & postpunk in the 70s, or grunge in the 90s did. With everything one could want on-demand via the internet, we're just too apathetic. Though the idealist in me would like to think otherwise.

Also four years ago when Deadline asked you where you see yourself in five years, you answered "*With the increasingly conceptual nature of our output in recent years, the idea of film scoring interests me more and more... it's something I'd definitely like to try my hand at once the band passes its use by date...*" How are you keeping up with that?

JOSH: Well, I don't think the the band has reached the point where I'd want to start diversifying that far just yet. I feel The Mercy Cage is still relevant, & scoring for picture is a big undertaking. I've had a few interesting offers come my way on that front, but it's going to have to be a project appealing enough for me to want to pour everything into.

What is the New Zealand scene like in 2006? What bands would you showcase from your country, what bigger fests, parties or events would you highlight?

JOSH: There's a fiercely individual ethic towards music making in New Zealand. I'm convinced it has much to do with the relative isolation geographically. Anyone interested in sampling some New Zealand music should definitely check out Headless Chickens, The Legendary Johnny Chrome & FEARvLOATHINC, Skeptics, Jordan Reyne, N.U.T.E., Minuit, Danse Macabre, Clear Stream Temple, Disjecta Membra & Concord Dawn at the very least.

As far as shows, there's a large two-day event in Wellington coming up at the end of June called Darkness '06, featuring The Mercy Cage, Ikon & Angelspit (from Australia), Horror Story, & a load of kiwi bands. It's being organised by a new outfit called Creepshow Productions, & I'm hoping it'll become an annual event, because New Zealand needs something of this scale regularly.

Is there any NZ collective that unites the different bands under one flag, aiding them with gigs, compilations, etc?

JOSH: Unfortunately since the dissolution of Mediatrix in 2004, things have become somewhat scattered. Club Bizarre do the occasional NZ music compilation, Circadian Rhythm put on monthly gigs in the main centres, & i'm hoping for big things from the afforementioned Creepshow Productions. but, unlike Australia, there's no real unifying force in the scene here.
I guess I tend to think of myself as something of an outsider, & from the outside it seems rather factionalised to me.

With the number of community sites and its services increasing, more projects emerge while labels refrain from releasing newcomers in the shadow of financial risks as the indie bubble still hasn't burst yet and the critical mass is not yet reached. Do you see a way out of today's globalized, havoc-heavy indie music situation?

JOSH: This is the reality of the music industry now. If the internet has done one major disservice to music, it's the fact that its convinced everyone they can be in a band. Critical mass would have to be the point that there are more "projects" than people listening to them, & we surely can't be far off that eventuality. The market is flooded with badly composed, performed, mixed & mastered music at the moment. It's very hard for something of quality to poke through the mire. Also, with the rise of the MP3 taking away the visceral response of owning an actual physical product such as a CD, music has become devalued, more disposable. Perhaps that's because we're in between generations, & as the physical distribution systems disappear entirely, digital delivery will become all-pervasive, but I think record labels do act as a form of quality-control. Having a company willing to invest money hopefully ensures that it's at least competent before being unleashed on the world. Society is on the cusp: either the average consumer becomes more discerning, sees through the hype, & starts actively seeking out worthwhile music, or we as artists effectively allow ourselves to be reduced to something marginal...background chatter.









Please mark one non-audio art object which embodies most the concept and philosophy of the band.

JOSH: That's a tough one. If pressed, I'd probably have to say William Burroughs' *Naked Lunch*. Possibly a cliche, but it's so dark, surreal, & provocative, again with a decidedly dystopian sense of things to come. & viciously funny to boot. Either that or Fritz Lang's *Metropolis*. In both cases they're portentous artefacts that seem even more relevant today than when first released. I do tend to identify with outsiders, artists that exist outside of any specific time period or genre.

What's life like when The Mercy Cage mode is switched off? What do you do, what hobbies do you have, what jobs do you have?

JOSH: [laughs] Sadly enough, I don't think it ever truly switches off. The Mercy Cage is an outlet for me, a way of purging thought & idea. For example, I'm on a big Foucault/Lotringer trip at the moment. The evolution of how we as a society perceive sexuality, & the alarming rate at which sexual taboos are breaking down is both fascinating & disturbing. I also have an obsession with cryptic ephemera, such as shortwave number stations, & the history of cryptography in general, so I'm sure that it'll all find it's way onto the next record in some shape or form. other than that. I'm a professional audio engineer, a hermit, & I like to collect things... odd things.

Have you been active members of any other musical or subcultural scenes before setting still in the electro/goth community?

JOSH: Prior to The Mercy Cage, I fronted a dark alternative rock band called The Altar, alongside current TMC live members Dean Young & R.Neale. My initial approach to The Mercy Cage was a direct reaction against that. The idea of preconceived notions of a "band", an attempt to create something with no cultural reference or debt to anything previous. After spending many years distancing myself from that era of my life, I've come to terms with the fact that it was very good guitar rock. We're definitely trying to inject some of that raw energy into the current live show.

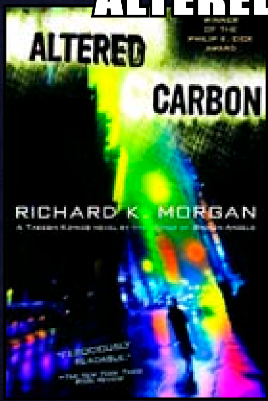
Thank you so much for this interview once again. Do you have any final message to the DOSE readers?

JOSH: Thanks so much for your continued support! We're just starting work on writing a new record, which should hopefully be out next year. And.as ever, question everything...

READ SOME MORE

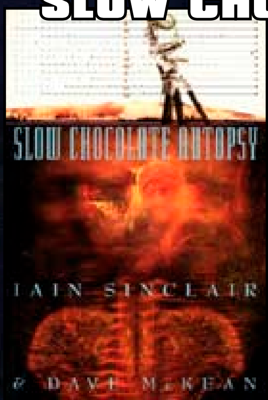
NO STANDARD BOOKS THIS TIME, FELLAS. IF YOU NEED CYBERPUNK THE HARD WAY, READ GIBSON, STERLING AND THE REST OF THE MIRRORSHADES GROUP, READ THE CLASSIC ORWELLS, STEPHENSONS, TRANSMETROPOLITAN COMICS, CORY DOCTOROWS AND EVERYTHING ELSE YOU CAN FIND VIA BOINGBOING.NET AND PROJECT.CYBERPUNK.RU. WE'VE GOT THREE NOVELS IN MIND WE'D LOVE TO RECOMMEND FOR READING. SOME ARE EVEN FROM THE PREVIOUS MILLENNIUM.

ALTERED CARBON



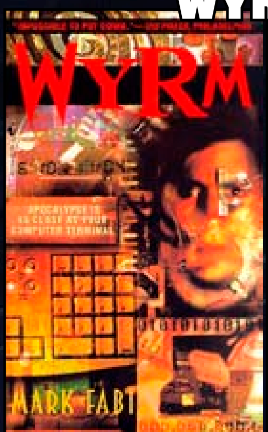
Richard K. Morgan takes on future noir and wins. His ex-Envoy protagonist (think ninjas flipping out major time crossbred with Bene Gesserits) is a Hungarian/Japanese crossbreed by his name, Takeshi Kovacs. Think sombre, think where death is Real Death, as you can be cloned back into life pretty soon, where tortures and briefings are held in virtual reality and where the human morality hasn't changed a single bit. And Martians have wings. WTF. We really recommend this.

SLOW CHOCOLATE AUTOPSY



This cooperation between British prose writer **Iain Sinclair** and an artist who needs no introduction, **Dave McKean** is stunning. Twelve stories (three being graphic narratives) tracing London's culture lines through the eyes and cameras of Norton. Vast, sizzling and extremely dense with only one thing missing: consistence. Don't let this scare you off, though. Reading this is a must if *style over substance* applies to you.

WYRM

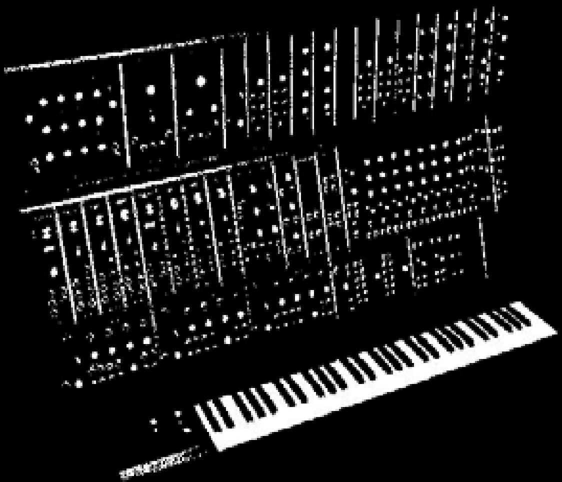


Written in the pre-millennial tension of the almighty Y2K bug, **Mark Fabi**'s debuting novel is by far the best geek novel ever written. Genuine, tongue-in-cheek, swarming with references, guilding the reader from hacker-cons through godforbidden flats with neural interface links stashed inside to the depths of the first huge all-encompassing MMORPG of the world, written by an AI. If you're in for amiable naiveté, Wyrm's the best possible read for a stimulus-hungry mind.

MENTALLO & THE FIXER

WWW.MENTALLO.NET
WWW.MYSPACE.COM/MENTALLOANDTHEFIXER





YOU PROBABLY WOULDN'T BE READING THIS INTERVIEW NOW IF IT WEREN'T FOR A FEW UNNAMED BUT FOREVER REMEMBERED MATES IN THE HUNGARIAN CYBERPUNK SCENE. THEIR TEASER OF YET UNKNOWN BANDS ON A RAGGED BASF CASSETTE FEATURED FRONT LINE ASSEMBLY, LEAETHER STRIP AND, THANKS GOD, MENTALLO AND THE FIXER.

THEIR ALBUM REVELATIONS 23 LEFT A MARK ON ME, THE KIND OF MARK YOU WANT TO LEAVE, THE ONE THAT MAKES YOU REMEMBER, WHENEVER YOU'D TOUCH THE SCARS. EVERY TIME, THE MEMORIES ARE GOOD.

GARY DASSING, MASTERMIND BEHIND INDUSTRIAL LEGEND MENTALLO AND THE FIXER WAS KIND ENOUGH TO SHARE HIS OWN MEMORIES WITH US. PLEASE ENJOY.
[INTERVIEW: DAMAGE]







Hullo there, Gary and first all of let me thank you for the possibility to have **Mentallo & The Fixer** with us on the bench of truth! Let's start with your affiliation with Marvel heroes Mentallo and his buddy, the Fixer. How did you come across these characters and why did you take their names as pseudonyms?

GARY: Well, it was a friend who brought it to my attention when I was about 13, I'm guessing, and I really liked it because it sounded unique but Dwayne and I had already settled on Benestrophe as a name at the time. This was before our vocalist Richard Mendez was in the band but we were working with a few others at that time and Benestrophe sounded more "in the time period of the 80's".

Was your music ever inspired by comics?

GARY: No, not other than escaping reality and daydreaming. When I was younger than eleven, I used to simply collect comics but then I became an equipment addict, so I passed off one addiction for another.

Your first LP, No Rest for the Wicked was released on Simbiose (in Portugal) and that was your ticket in to Zoth Ommog. What was the industrial scene like in those years, around '91-'93? Was that the only possibility for the release of your debut?

GARY: Chase at Re-constriction Records really wanted to sign me in all honesty, but he was working on making a more guitar-based industrial label. But yeah, things were different in the early 90's, first off technology back then seemed much much more archaic, you really had to apply yourself much more and processing speed was painfully slow. Yeah, things were different back then in that there were not many musicians of this nature in the scene, first off equipment was expensive back then and it only did a small fraction of what equipment does today. Hell, most equipment or software nowadays kills any creativity there is, it makes people lazy, most of it is what I consider auto pilot synthesis, meaning "look ma NO HANDS! You don't even have to have musical insight these days to put together an electronic song, it all pretty much takes care of itself . Even with synthesizers, I can not tell you how much damage has been done to the scene, it's like everything is pretty much taken care of for you with little to no effort. I think the best thing for a real artist to do once they get a new piece of gear is to just wipe the memory and preset patches clean, no matter how cool they sound, because everyone else is using those same presets. Like the Nordlead, a great synth, but I can not tell you how many times I've heard those presets on so many songs used by numerous bands, same with the Access Virus - I have heard those presets over and over and once they are used so much, you can not distinguish one band from the next. Back in the 80's, you really had to learn synthesis or have someone teach you and you had to learn to be a sound programmer- I don't understand all this, because programming sounds is half of the fun of creating a song.

How come you got to chose Simbiose at all? As much as I know, they didn't release that many stuff, and of that few projects (Neural Network, Cello, Pigsix 4, Type Non, etc.) there are only two bands that actually had a future - and that's Mentallo and Ataraxia from Italy..

GARY: They actually wrote to me at the time and wanted to release my material and I was 18 at the time and getting your foot in the door back then was quite difficult, I'm guessing. In all honesty, I wasn't trying to get signed, it sorta just happened. And me being 18, I was like, well yeah, this sounds great, no one knows who I am anyways, so it was a great outlet for making a small mark in the scene. Then a few months after that I had a friend come over and I played him some of the material off of Revelations 23 before I was signed to Zoth and I asked him "Do you think I would have a chance at getting signed to Zoth? I asked him because he was a big fan of the acts on their at the time, and I will never forget his response, he told me I did not have a chance in hell. That really ticked me off because he was being crass about it, that same night I made a tape to send off to Zoth.

Two weeks later I got a contract from Talla 2XLC in the mail. Heh heh.

By 1993 you had the classical Revelations 23 out. Can you tell us how that album was produced, what concepts did you have behind it and what work process did you use? At many places it sounds like a much-refined version of No Rest..

GARY: Yeah, some of the songs off of No Rest for the Wicked were re-worked or re-programmed. There was more equipment for Revelations 23 and I spent more time on production and mixing but not a whole lot. I had more time on my hands. I used to work quite quickly just so I could capture the feeling before it left me or better yet, capture the moment. As for the concepts, hmmm. back then I really wasn't thinking about downright concepts, I was just using it as an outlet for my frustrations with myself and the world, little did I know life would get much harder the older I got.

I got to know Mentallo at the time of Revelations 23 so I'm pretty much intrigued by that era.. What were your major and minor inspirations around that time artistically and musically?

GARY: I would say half of the material was written for my sister, she was the prime inspiration behind Revelations 23 and Where Angels Fear To Tread. and what was left was either inspired by watching the nightly news, watching the world goto hell in a handbag..
I used to also live vicariously through friends who for lack of better terms lived on the wrong side of the tracks in all aspects of their lives from prostitution to violence and broken or dysfunctional families. Being homesick and away from my friends was an inspiration and thinking of specific places where I would go far out in the countryside to relax and meditate or just breathe in nature and take in the scenery. Actually, Texas is full of that, so it's rather easy to escape to the countryside miles away from civilization.

What was it like at that time - as an American band - to work with a European label like Zoth Ommog?

GARY: It was a learning experience. It also was a very good thing for us as well, because at that time there weren't many labels supporting electronic music in the USA and the ones that were around were mainly going for that rock element and that's just not who we were as Mentallo. There was Was Trax, but they were already on the downslide because the label manager was no longer alive. Working with Zoth at that time was a good thing because they were open



open to our ideas musically, because we were not always following the pack of other EBM artists at that time. I believe it was that Europe as a whole was just more open to this.

Please tell me about the original version of "Legion of Lepers". That was the first track I've heard by you and by my standards it still stands out as one of your most powerful song to dateSo, what is the track about, how come it's 9 minutes long and what's the main idea behind it?

GARY: Back in those days I rarely used to structure or map out my songs and sequencing. Software was very archaic back then, we were running an IBM 286, so we are talking old school technology - where it would take many minutes to load a basic program off of an old floppy disk.

So to the story of the making of Legion of Lepers which I still remember quite clearly even today. The song was programmed in a day, and I was just feeling that spark, I was quite isolated at the time concerning my living conditions. Dwayne and I had just moved to a new city, I knew absolutely no one there, so just stayed at home all the time working on music - I wrote Legion of Lepers again for my sister, that song is the embodiment of her in her years of hmmm real insanity or losing it. The song in essence is not about the lyrics, because in reality I was just improvising words, hell, I was making up my own vocabulary, I had nothing written down lyrically, I just took the microphone, played all the string parts live, then would grab the microphone and start garbling again complete gibberish, I tried figuring out some of what I was saying but it's useless, it's more about a feeling of urgency, like being a caged animal or something backed up into a corner, fighting back. But the reality of the song or inspiration behind it is this... as painful as it is, and I don't want to rob anyone from their memories of what the song holds to them - by the real inspiration is the last time my sister was institutionalized, in the true sense, when the ambulance came to take her away, it was me she reached out to screaming "Don't let them take me, Gary"... so even to this day it's really painful to think about, even doing some of those old songs live. I really have to disconnect myself from the memories and almost become a performer and just forget about it. my only regrets, it's writing about something so personal and painful for myself and putting it to a dance-beat, but I do believe people do get something out of this song, they hear the reality behind it and apply it to their lives. I just want them to know there is light at the end of the tunnel, no matter how bleak things seem.

If Revelations 23 was the angry teenager, Where Angels Fear to Tread is more of the mature man. Lots of reviews push that album towards a more Gothic sound and feel.. what do you say to all that?

GARY: Revelations 23 and Angels were somewhat recorded at the same time, in all honesty, aside from a few tracks - in fact the first song I programmed once I moved to Austin was Battered States of Euphoria. That could have easily made it on Rev23, but we chose tracks accordingly for each release. I mean back in those days, you just didn't hear Electro groups doing things of that nature. I still remember when we sent the master tapes for Revelations 23 to Zoth Ommog and Talla calls me up and says "Gary, we have a problem!" and I'm like „What?" He says: "There is a POP song at the end of the master tape!" and I'm like „POP SONG? How in the hell could other music have possibly gotten on the master tape?" then I'm thinking of the track listing and I asked Talla, „Is it a piano piece?" and he says "YES!"
So I told him that's suppose to go on there, it's supposed to symbolize the calm after the storm. and he's like „Ohh!! OK, now I understand!" and what was really cool was the fans liked it! So Dwayne and I always wanted elements like this in our music, I did not want to corner ourselves with just one style. This is why we used so many types of sounds from electronic to acoustical, we would mix the two. I'm not sure if Where Angels Fear to Tread is what I would call mature, I think with that release we definitely made our mark in the scene.

This was the time when your side-project Mainesthai emerged. Not too much is known, though - you, Dwayne and Michael Greene worked on two albums altogether. Was Mainesthai a separate band on its own or just an outlet for stray ideas that you fed back to the main body with the ..Meets Mainesthai LP?

GARY: Well, I just wanted to work with other people, it was never my intention to be a vocalist in the first place. I sorta got thrown into the position after our first band Benestrophe parted ways and I didn't want to waste time finding a vocalist, because back then in Texas that would have sorta been a difficult thing to find is an industrial vocalist. plus I was simply emotionally drained and could no longer continue at those moments.
So I happened to run across an advertisement in a musical Texas magazine and it shocked me so I gave Mike a call, we went and met him and we really liked Mike because he did not look like a person in the scene, in fact he sorta looked GQ or like a runway model for a men's fashion show.. *laughs* Then we did our first song which was Join the Club and I was sold on Mike. The whole thing is I like to break stereotypes in the scene of industrial music - I'm not there to follow to every detail what my forefathers in the scene have done. True, everything I heard was somewhat of an inspiration but so was a lot of early new wave and even early progressive rock from the 70's, simply because prog rock was doing something different than just normal metal. In prog rock they used a lot of synthesizers and that really helped me to push the envelope, not to just get heavier but to branch out and try risky things, even if the fans don't like it. So when it came to music from my perspective, since I'm not doing conventional songs or pop music, it was to take risks. I was not doing anything crazy just for the sake of it - if I was then, I probably would not be on a label at all.

What's the driving force and story behind the 1995 album Continuum? For me it's a huge, raw spike stuck between WAFTT and Burnt Beyond Recognition - they are similar in song quality and structures, yet Continuum sounds more raw and unfinished at places.

GARY: Continuum was just various tapes of music we had in the vaults as it's stated in the liner notes of the CD. When we first got signed to Metropolis, they asked us if we had anything ready to put out and was new and we said „no we do not but we do have old material", and they said „well, let's release some old material, then!" and that's how that came about - and can tell you the song Natalia is not about a girl, it's the name of a small town outside of San Antonio, Texas, where I once lived.

Then came 1999 and you parted ways with Dwayne. What was he in Mentallo and apart from the definite change in sound and style, what else changed with his loss?

GARY: People are under the presumption that the change in sound was due to Dwayne's departure. Well, a little of it was, but it was more or less due to not having my studio hooked up and having no computer sequencer. I make no apologies, trust me when I tell you this, when I received a backlash from fans during those days, I was not crying in the corner. I personally didn't care what they thought.

Did it ever occur to you at that time that you'd change the name (hinting at the contribution of two persons) to something completely different?

GARY: NO, because I started Mentallo, and the first release No Rest for the Wicked was solely done on my own. Either you grow with an artist through thick or thin or you do not - I see it as almost like a friendship. Even though your friends do shifty things from time to time, you end up forgiving them and sticking it out, because your friendship is more important.

Dwayne has some projects now like Reign of Roses and Squarewave – what can we know about those and do you happen to contribute to any of these?

GARY: For Reign of Roses, which you can find at mentallo.net or myspace.com/reignofroses, I did some drum programming on a couple of the tracks, one of which was "In Bourbon and in Blood". I will be joining on all the new material they work on, mainly as a drum programmer and a remixer. Basically, Reign of Roses is Dwayne's main focus with singer/lyricist Scott Berens. It is all electronic, but it is not industrial, at least not for the first batch of songs. They are currently unsigned, but went on tour with Mentallo as the opening act on the Critical Mass of Enlightenment Southwest tour of the United States. It definitely has classical and gothic overtones, they are highly structured songs, not like mine, and are very well produced. Scott is a great vocalist and has a natural knack for singing. He has a great range and tone to his voice and has a great low register, it is not forced or pretentious.











What was it and what is it like to work with a sibling - what positive and negative sides does it have?

GARY: Negative being brothers bickering over something like music. Dwayne and I were too serious sometimes and it seemed more like a business arrangement than two brothers, which is not a good thing. I think us, well, not think , I know the separation brought us much closer as brothers, and I really think that is fantastic.

In of your previous interviews you said that using sampled material is a sort of a 'been there, done that' kind of philosophy. Did your opinion change about this issue?

GARY: I approach sampling now in a completely different way nowadays, in that I no longer sample dialogue out of movies or things of that nature, I come up with my own. It came to the point in the scene where you would hear several bands using the same sample material and although some of it sounds good, most of it is either downright cheesy or just atypical. In the past on our old material the sample would have to be linked either lyrically with the song or have some sort of affiliation with the piece of music to express of convey a specific message. For all the new material, I'm doing my own personal sampling, whether it be sampling the wife, friends, sounds outside, myself, using old voice speech applications and toys.

Whereas Algorhythum is a more laid-back, space-age/coldwar kind of laidback and moody album, Love is the Law feels much more rushed and feels like a cliffhanger.. were Metropolis deadlines the reason for this?

GARY: There were a number of reasons, deadlines were one of them. Lack of funds, having the company tell me the check was in the mail and still waiting 6 months down the line for the advance… it definitely does put a damper on things, being pushed by the wayside. I mean I thank all my previous labels as well, but it is business and too much business can take the whole element of being an artist out of the equation. Having been told „we need a club hit"? Sheesh, I wonder if bands like Coil ever experienced that? *laughs*

After your album Vengeance is Mine in 2001 you disappeared off the musical scene for a few years - what happened to you during that period?

GARY: I was simply taking a break away and working on music at my own leisure without any distractions of the business or anything of that nature. I was primarily being a househusband, a gardener, volunteer work for wildlife rescue, things like that.

It's now 2006 and you're back on the international scene with a new EP "Commandments for the Molecular Age" and an LP "Enlightenment through a Chemical Catalyst", both of these out on Alfa Matrix. How did you got in touch with the label?

GARY: It was Seba I was in contact with, my stateside label Static Sky Records was calling it quits due to other job opportunities and they put me in the hands of Alfa Matrix, which was a great thing.

How are things now labelwise, how does your cooperation work out with them?

GARY: Everything has been great with Alfa Matrix, they are open to all my crazy ideas, which is good, because they are backing me 100 percent. That is a risk in a sense, because Mentallo does not necessarily follow the trends or what is the IN thing at the moment. So I really applaude them, because I believe they are about the oldschool and the true sense of the underground and keeping it alive.

This appears to be a time of great comebacks - you have Claus Larsen as your labelmate and a while ago Ric Laciak of Ras DVA made the two Benestrophe albums freely downloadable off the label website. What did you think of the Benestrophe re-emergence - did it serve as an extra piece of promotion to Mentallo?

GARY: Yes, I believe it did. In fact, I told Ric Laciak of Ras Dva to put it all up for free download with the artwork in their entirety.
But yes, they have been out of print for a long time and I figured there are so many fans that did not get the chance to either hear it or purchase it and since it is very old material, I decided to just give it away.

CFTMA sounds like a mixture of your older, tense materials and Algorhythum/Love is the Law splatters - what equipment/sampling sources did you use time?

GARY: Well, I guess it was attempting to get the programmed and organic feel to gel together. That is my attempt to meld the two, it always has been, but I approach things differently with each release, because it keeps things fresh for me. If I was doing the same old thing over and over, I would have stopped trying to create long ago and got bored with it much like a kid with a toy. I always make it a point to intentionally NOT PLAY IT SAFE - otherwise I would be doing pop music or something commercial or disposable, a flavor of the week thing.

What's the molecular age you refer to - why not talking about a digital/informational age? How are chemicals more prevailing/important than today's information rush?

GARY: I definitely do not condone the use of chemicals, people do stupid things when sober… I no longer do things of that nature, for recreational use that is.
I've never heard of anyone having a full-blown religious experience in the classical sense from being on the World Wide Web or because they have a faster processor. In all honesty, I see myself becoming a Luddite more and more, the older I get.

As it is known, Enlightenment through a Chemical Catalyst is an opening of a conceptual trilogy. Could you please elaborate on this new concept?

GARY: Enlightenment through a Chemical Catalyst is actually part 2 in the series, part 1 which will be titled Short-Cut to Self Harm and it will come after part 2 is released, like a prequel.

But the title pretty much sums up the mindset behind the album. In brief, its about the Plus 4 state on the Shulgin rating scale of psychedelic and psychoactive chemicals, natural and synthetic.It is a rare occurrence. Basically it's somewhat autobiographical and then also it's about a friend from long ago, who became a Luddite in the classical sense, in that he moved down to the rainforest to live with a tribe which accepted him fully, they had no electricity, no technology, no plumbing, lived in huts and even ground their corn by stone, we are talking truly primitive. This was not a hippie commune, this is a real south American tribe.
But for me it's about reaching that plus 4 state by mere chance accident, when I was just out to have a fun time and I ended up getting a big wake up call which changed my life. This is not like a kid taking ecstasy at a club for the first time, it doesn't even compare. This rare state is obviously why my friend changed his life so rapidly many many years back - he hit plus 4 on a level I can not imagine, but I've been there myself and I guess you could say for lack of better terms, that's why I became religious. the memory has never left me.

What can Mentallo fans expect from the new LP?

GARY: A hard listen, which I don't expect people to digest on the first listen either. I guess it's something to be savored, a lot of it is dense in that it's somewhat on overload. It's hard for me to be subjective about my own creations, everyone will get something different out of it and you definitely will not hear everything for the first time, there is so much in the mix and well, it's crazy to a degree.

What feedbacks did you receive from old-time and new fans concerning the EP and the LP?

GARY: I believe most of the feedback is positive, but I'm not here to stroke my ego or think I'm some industrial rockstar wannabe. I'm so far removed from that whole ideology. I simply do music and soundscapes. Some people will like it and some people will not, I'm not going to bend over backwards to please people because I come first. Being a true artist is not about making money or being the center of attention, ever heard the phrase "starving artist"? I do it because it's a passion, nothing else. I can honestly say if I was not signed to a label I would keep making music just for expression and then again I would also do it for laughs and enlightenment. I try to not take myself to seriously 100 percent of the time, it's about maintaining a balance in my life- I'm not out there for popularity, I made my mark in the scene a long time ago and how many people can say that?

How would you best define the genre you work in now?

GARY: Believe it or not, here in the United States it varies from city to city because things are so spread out here in the States. A question like this is somewhat difficult to answer for a number of reasons from my view point in that I do not live in the scene and have not for many many years, even when we recorded Revelations 23 and Where Angels Fear to Tread, I was not really going out to clubs at all. In fact, I was quite reclusive and lived in my own little world working on music and then my day job at the time. I had burnt out on clubs because I was getting into adult underground bars since I was 14 when I was first exposed.



Mentallo and the Fixer

Enlightenment Through a Chemical Catalyst

SHULGIN RATING SKALE

PLUS / MINUS (+/-)
The level of effectiveness of a drug that indicates a threshold action. If a higher dosage produces a greater response, then the plus/minus (+/-) was valid. If a higher dosage produces nothing, then this was a false positive.

PLUS ONE (+)
The drug is quite certainly active. The chronology can be determined with some accuracy, but the nature of the drug's effects are not yet apparent.

PLUS TWO (++)
Both the chronology and the nature of the action of a drug are unmistakably apparent. But you still have some choice as to whether you will accept the adventure, or rather just continue with your ordinary day's plans (if you are an experienced researcher, that is). The effects can be allowed a predominant role, or they may be repressed and made secondary to other chosen activities.

PLUS THREE (+++)
Not only are the chronology and the nature of a drug's action quite clear, but ignoring its action is no longer an option. The subject is totally engaged in the experience, for better or worse.

PLUS FOUR (++++)
A rare and precious transcendental state, which has been called a 'peak experience', a 'religious experience,' 'divine transformation,' a 'state of Samadhi' and many other names in other cultures. It is not connected to the +1, +2, and +3 of the measuring of a drug's intensity. It is a state of bliss, a participation mystique, a connectedness with both the interior and exterior universes, which has come about after the ingestion of a psychedelic drug, but which is not necessarily repeatable with a subsequent ingestion of that same drug.
If a drug (or technique or process) were ever to be discovered which would consistently produce a plus four experience in all human beings, it is conceivable that it would signal the ultimate evolution, and perhaps the end of, the human experiment.

My brother would get me in because he was of age at the time and I was only able to get in once they stopped serving alcohol after 2 in the morning! Heh heh.

How do you see the American/European scene now? What are you on the lookout for, what trends do you see, is it better or is it worse than the circumstances at around '93-'94?

GARY: Well, the American and European scenes are totally different from each other. What trends do I see? At the time I can only speak from the USA - but you mentioned the word "trends" and that sums it up, it is no longer about the music and if it is, it's about that dancefloor hit, you know the song I'm talking about don't you? It's the one all the DJ's play and it's a constant 4/4 stomp at 140 bpm's... and it lasts all night. It's the song that uses the Access Virus presents and from my point of view that is not industrial, that is just trendy club music and it's really no different than technorave from years past but with a new package and dark vocals.
Also some friends of mine aptly put it in that these days "there is a band for every fan or vice versa" meaning everyone now has an electronic band these days. So it's really hard to weed out what is good and what is not simply because there are so many. MySpace even proves that, I mean I can't blame anyone for wanting to be an artist and be creative if that's what they are truly doing. But some people will post just about anything, and then half of what I hear is such a close clone or reproduction to something else, that is not being creative or artistic, that is just following a trend. To me that's not the ethos of what industrial music started out to be, and then the other problem is half of the acts, and I don't mean to slag anyone because I was a new waver in my youth, but it's more defined by an image. The music is not even secondary, it's almost like a Hellraiser fashion show, and it's all defined by that one element, and to me that is not unique, that is trying to look different just for the sake of it. I do not need that type of attention to get my music noticed, I never did. Hell, look at my picture inside the CONTINUUM release, I'm just a country boy, but I never pulled to wool over anyone's eyes.
Ever hear that song "Video Killed the Radio Star"? Do you know what that song is about? It's about image taking precedent over the music to get noticed, can I say the word poseur? I recall once at a show, and it is a typical thing for me to do, is just go up onstage in a pair or shorts or sweatpants joggers wear, and I had these multi colored shorts on and this fangirl comes up to me and points out my shorts and she is all decked out and she says "What is this? pointing at my shorts and I simply replied "My clothes. Were you expecting KISS?"
At least they can play their instruments.

What are you reading, watching, listening to nowadays?

GARY: The last thing I read was The Lost Books of Eden, which are the apocryphal books of Enoch - I read the new and old testament and Alexander Shulgin's Pikal and Tikal books on psychedelic research and chemistry.

I listen to a lot of talk radio, like Coast to Coast am/the Art Bell show.. one reason why I like to listen to radio is because I can listen and do a number of other things around the home, heh heh. I'm listening to talk radio as I work on this interview, how about that! I try not to watch too much TV, I do watch things like educational programming at times but my mind needs to be worked in other ways. I think that's why I get such a kick from hanging out or talking with elderly people, hearing about their youths before the time of television and radio.

Apart from all the CDs you released, can we expect a DVD with live footage, photos, backstage materials and also, lyrics?

GARY: Yeah, actually I'm attempting to track down anyone who filmed or took photos before, after or during the Critical Mass of Enlightenment tour shows. I have a lot of material already, both artistically and visually, but I really would like to track down any footage, be it photos or film from past tours. I do have a lot of material though not just art, film and pictures from the past but rare music, interviews, sounds and things of that nature. I just have to get it all in one place and then work down from there organizing it all.

When is your site mentallo.net finished and how much exclusive or previously unavailable material do you plan to release there?

GARY: Well, I would like to release all the early material that only close friends have heard. So I figure, it's probably time to start getting it out there very soon. There is material from our primal beginnings back in the 80's up until now, but I figured I would initially release it in limited quantities. Mainly for the die-hard fans or the rare collectors. I'm sure I have enough for maybe 3 or 4 full-length releases.

Thank you so much for this interview - is there anything more you'd like to share with the readers of THE DOSE?

GARY: Go check out our website located at mentallo.net - limited edition merchandise and giveaway will be available! and feel free to drop me a line anytime! THANK YOU!



BLANK

WWW.MECHANOID.IT
WWW.MYSPACE.COM/BLANKINYOURMIND



THE NEWEST CRAZE BRINGS US BLANK FROM ITALY, A GROUP WHO'S QUITE WELL-VERSED IN THE TECHNO/EBM BASTION. MINIMAL-HEADS SHOULD PAY ATTENTION TO THE U-TURN 3 SPLIT THEY DID WITH MOONITOR. BEFORE THE MILLENNIUM THEY DID GOTH, NOW THEY TALK EBM AND ZARIPOV. EVOLUTION CAN'T BE BEATEN.

Your career dates back to the Goth-rock group Headrops that gradually gave way to your current formation Blank and a more progressive electronic sound. Looking back, how do you evaluate those days?

theMaze: Well, of course our previous experiences, no matter how young, naive or not-so-professional, have helped us becoming what we are, and we look at them as extremely important in our musical evolution... We gained experience, skills, grown up to the people and musician we are now. And we have lots of stories to remember and tell. :)

What were key moments in that period, what made you the happiest then?

theMaze: Hmm, I'd say that going to professional studios to record our demotapes surely were surely key moments because that's when we started getting in touch with professional production technologies that gradually intrigued us until we developed the Blank concept. Also, we've done a couple of gigs in front of 1000 people, as opening acts for major bands, and that's always an overwhelming feeling that stays with you forever.

In one of your earlier interviews you mentioned that you got caught with the electronic music explosion of the 90's when Gothic got more and more stagnant. Don't you think there's a strong wave of stagnation nowadays in the electro scene? How about the progressivity of electronic music?

theMaze: Trends are everywhere, and it's just too easy to jump into someone else's train, that means that lots of bands try to imitate successful projects rather than developing their own style; while that's a bit sad, I think it's pretty normal and common, and yes, I agree right now there aren't that many bands who dare doing something personal and prefer staying within "safe paths". I'll add that you should do the music you enjoy, and it wouldn't make much sense to do something different only to follow or not to follow the trend. Anyways, if you pay attention, there is still a lot of interesting and groundbreaking stuff that comes out - you only have to find it between the way too many harsh projects out there. :)

You call yourself techno-trance flavoured EBM. What does EBM as a genre give you specifically that no other genre can?

theMaze: I don't know exactly. The need to move, the energy, the dance factor mixed with industrial influences? It's the classic EBM of F242, Nitzer Ebb and FLA (and Pankow, in Italy) that really started our love for electronic music, so... we probably have some EBM in our DNA.

We have heard so many different definitions of EBM that it's getting really dizzy. Without referring to specific bands, how would you define the EBM sound?

theMaze: Ohhh, this is a tough question. Let's start from the beginning: F242 used this term to define their style; that was...? stomping beats and punching basslines, shouted vocals... some kind of aggressive dance, like... industrial-contaminated electropop. That was the beginning. After that, the term has been used to include so many different styles, from synthpop to powernoise, that it's not so definite anymore, and the edges are all blurred. But it's not necessarily a bad thing. If you want to be specific... only a few bands make real EBM now... but it's pretty okay, music evolves, influences mix together, genre names are not that important.

You guys are interested in Zaripov's work about algorhythmic music composition.. what is it that got your attention in it and how do you exploit his philosophy?

theMaze: Well, the Man-Machine/Tactical-Neural-Implant concept always caught our attention. From Turing to Zaripov, many tried to face this: can machines act like men? are men sort of machines? We like to think our project is a translation of these concepts, someway; the subject may be a little overused now, but it's always intriguing. Where do emotions and conscience lie, why do we feel feelings, can robots and machines feel? Zaripov tried to make computers write music, and successfully, to some extent. When you write songs using a software sequencer, sometimes you're tempted to think, "damn, I need an idea, why doesn't this machine write this part"... and indeed it would be useful, and surely interesting. I have written some parts starting with mathematical / symmetrical structures rather than melodic ones. Lots of composers used to do that, including J.S. Bach... Does it mean music created this way is cold and without emotions? I don't think so. Robots have hearts...

You're a major player on the Italian scene. Can you showcase it to the readers a bit - what is there to know about it, what's trendy now, which clubs should tourists visit for a good night out, what Italian bands should we listen to first after BLANK when we want to check out your country's projects and bands?

theMaze: I don't want to disappoint you but the scene in Italy is still small and struggling; that doesn't mean we don't have clubs, or bands (indeed, I think some italian bands are among the best out there: Syrian, XP8, Babylonia, Adam and many others, I apologize for not naming all of them, not counting estabilished 'superstars' as Kirlian Camera or Pankow), but still, it is not easy to find places to play and people that are really interested in "supporting the scene". However, the most important and crowded clubs can be found in Milan, Bologna, Vicenza, Rome and Naples, there are a few regular nights that are really, really interesting (check out Decadence in Bologna or La Nuit DeSade in Tuscany...) and a few people who work very hard to promote these kind of events. If we compare the current situation to a few years back, we really can't complain. But there is still a lot to do...

The way how the "industrial" scene evolves, it seems that the more productive and more quality names like Blank, Moonitor, Implant, Delobbo, etc. are shifting to sounds that also coincide with better sales and could easily achieve a critical status when mainstream emergence and a new boom could happen. How would you react if this underground got hyped and would turn into something much more huge?

theMaze: I am not sure that those choices will result in better sales, frankly, but I'd surely appreciate that! Right now, it seems that whoever tries different approaches from the current "trends" is not really considered too seriously from the insiders, while breaking into the mainstream realm is still something that only a few ones can achieve. We live in a difficult world, and to break through takes talent, hard work, connections, patience, a bit of luck and the right timing. Not easy to combine all those! Having said that, our style was never a deliberate choice, we keep on doing whatever we like to do, and whatever we like to hear... and we'll keep on doing that as long as well have fun. Of course, it would be cool if the largest media networks suddendly started to look a little more at the indie/alternative scenes instead of sticking to pop/rock realms... but well. You can't have anything. :)



After the electro/techno boom of the 90s, the emphasis from creating new musical genres apparently shifts to decoding countless sub-genres and no real breakthrough like as it was with jungle, drum'n'bass, garage or rave. What comes next? Do you foresee any new musical breakthrough in sound and composition?

theMaze: From the 70's on, there's always been a "next big thing" in electronic music and we think someone will come, in a near future, that will step ahead from the masses... maybe not today. The multiplication of genres is a direct consequence of the electro boom you mentioned. 15-20 years ago, only a few people were really into electronics... nowadays, you can see it by yourself. But we are sure this doesn't necessarily slows the electro evolution!

What is the best channel for marketing Blank nowadays? Official label marketing, community sites, sneaky mp3 snippets sent out to p2p networks, etc?

theMaze: Another difficult question. In the current, hard situation, anything will do, really. I must say that community sites as Myspace or Vampirefreaks have been and are an enormous promoting channel, because it's really amazing how the word can spread to different people all over the world in virtually no time, and it's also a way to get in touch with other artists, promoters or whatever you may be in need of. So, it's wonderful how you can be listened by people, how you can establish contacts and connections, talk to everyone, which is surely fine. Not sure all this helps increasing that much your CD sales, which is always the big survival problem for small bands and labels. But all of these channels, if combined well and with some work, can help a band being noticed and go on...

In terms of production, albums are dead, songs are the basic units of music now. Please comment.

theMaze: If you mean "concept" albums, I can agree with you: the times of albums like "Elizium" are gone. Surely MP3s and digital music have helped this process; and also, the constant need for "fast-paced" songs suitable for the dancefloor, rather than for home-listening. But I think there are still "proper albums" out there... In our case, we wanted to shift the concept from content to form, we wanted our first album "Artificial breathing" to be straightforward and fast, and we did it. We could say that form is the core of that album. And we also have nice ideas for concept albums that we'd like to develope one day. We'll see... :)

Pick any one composer from the musical history you'd like to work with..

theMaze: There are too many great artists around... Maybe Martin L. Gore or Bernard Sumner as a composer, Flood or Rhys Fulber as a producer... Oh, well, there are so many more... a long list.

..and pick one classical composition of one classical composer you'd gladly rework.

theMaze: Well, if I got the question, anything by Vivaldi or Monteverdi could work, but I think I'll never try to destroy their -almost- perfect works. :)

You embark on a galactic voyage with one CD, one book and one favourite visual art product - what would those be?

theMaze: **CD:** "Unknown Pleasures" by Joy Division or "Darklands" by The Jesus and Mary Chain.
Book: "Il deserto dei Tartari" by Dino Buzzati or "Watchmen" by Alan Moore
Visual Art Product: "Composition VII" by Vasiliy Kandinsky or "Lavender Mist" by Jackson Pollock
Well, can I bring my iPod as well? :)

What do you guys do when you're not busy with Blank, what do you spend your time with, what jobs do you have and how do you kill your stress with?

theMaze: derMate is a mechanical engineer and I work as a programmer for my Region's Environmental Agency. Both these jobs are quite demanding and us leave only a few time to dedicate to what we love doing, which is quite boring on most standards, I'm afraid: we have our homes to care about, books, movies, hanging out with friends, our computers; I also care about all public relationships and part of the graphic concept for Blank, so you can often find me online. Of course Blank is also the way we work out all of our lives stress, we've said it before, we'll say it again: music is not a hobby, a passion, or a job, but mostly a need.

What is the best/hottest techno/cyber fashion thing that caught your eye this year?

theMaze: the new iPods are the coolest thing. :)

You're signed to Artoffact Records. Can we expect any more label-specific contributions like another Uturn?



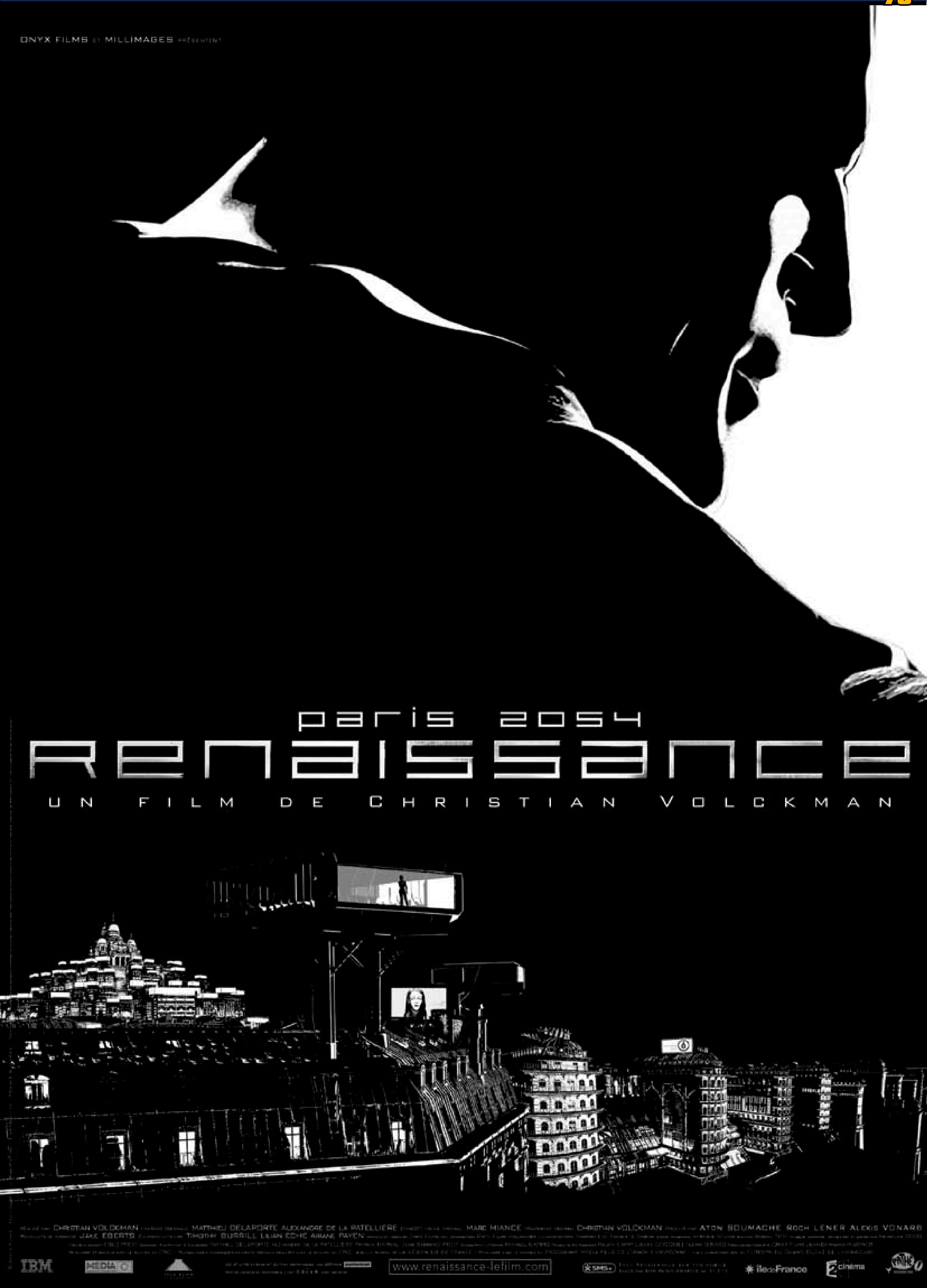
Oh, I'd definitely love that, the Uturn serie is AMAZING, but I'm not sure it had the success it would have deserved and not sure about the future plans of the label on that matter.

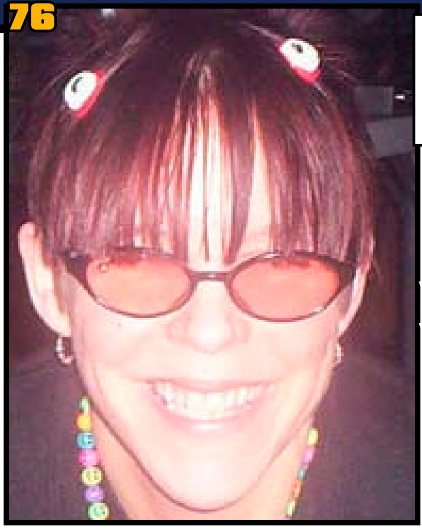
And what upcoming releases can we expect from you?

theMaze: We're making the final touches to our second album. I hope it to be released soon and to have an online single available before that. I really really can't wait for these to be released because it's been really way too long we haven't released anything new. Other than that, we have a couple of remixes and tracks to be released, hopefully soon. Still waiting for confirmation though, so I'll wait for official statement before revealing the details. Sorry... But you'll definitely hear from us SOON!

Thank you so much for this interview once again. Do you have any final message to the DOSE readers?

theMaze: Keep on reading the DOSE and support the bands you love!!! :)


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DJ COPPERTOP

DJCOPPERTOP.COM
MYSPACE.COM/DJCOPPERTOP
BORN: USA, MIDWEST, INDIANAPOLIS, INDIANA
YEARS OF INVOLVEMENT IN THE SCENE: 15 YRS
YEARS OF DJ'ING: 6 YRS
FAVOURITE GEAR TO USE: PIONEER 1000'S AND A PIO 600 MIXER BUT ALL NEW PIO AND DENON EQUIPMENT IS OK. IF VINYL, IT'S THE TECHNICS 1200 TURNTABLE, OF COURSE!



What was the best party you DJ'd at?

COPPERTOP: That is very hard to say.. geez! I will tell you a few of the best! One favorite was Infest in the UK in 2003. My set followed VNV Nation on the last night of this festival in the University town of Bradford. There were hundreds of dancers screaming. I also had an amazing response in Moscow, Russia at a huge synthpop party featuring T.O.Y., Steffen from De/Vision, and DJ Ram in February 2004. Another great event was Dark Rave in Toronto in October 2005.. I played for about 500 for almost 2 hours, and it was unbelievable. But, sometimes the small parties can be just as fun.. because it is how you see them dance to songs they do not know; the power to get people to respond to the unfamiliar. I had a great time just recently in Cleveland at The Chamber and Minneapolis at Hard Monday, and both are just regular dark club nights here in the States. Now I go to Chicago in just a few hours to play the Tiesto afterparty where I will spin dark beats, and we will see how that goes!



Which EP/LPs would you point out as your current favourites?

COPPERTOP: There is so much great music out there I am really just overwhelmed. The later part of 2005 and now the first part of 2006 brought us so many great releases! I will mention four of them (there are so many more!). First is Wideband Network: Ten Thousand Seconds on the A Different Drum label here in the States, breathtaking synthpop.. gorgeous vocals. The second is Mesh: We Collide, I guess officially on Koenigskinder label in the UK, it is confusing, since it is licensed to many labels, but still an amazing album, and I love it. Next is Orange Sector: Bassprodukt on the Infacted label in Germany.. old skool EBM with a hard and fresh twist. Finally, I will say Headscan: Pattern Recognition on the Artoffact label in Canada. Headscan is just intelligent EBM and kicking dark dancefloor stuff, they put "the smart" back in the music..

And what's the genre you spin?

COPPERTOP: I hate to say this but I will say it: TRANCE (hard and progressive). Mostly I specialize in mixing. Most DJ's in the dark and synth genres do not mix, but it is hard without the beat intro's, and the professionally mixed tracks. I search (HARD) for the remixes of my favorite dark and synthpop acts to bring them to the floor and build a strong energy through seamless beat matching, key, and EQ style mixing. Lately it has been easier to find this music, because EBM is getting a stronger techno sound and synthpop is being remixed by great artists like Negative Format, Delobbo, XP8, DJ Ram (I could go on and on) to trance and even house too.

How about your favourite music softwares, what do you work with?

COPPERTOP: Currently I am not remixing. My focus is on live performance. In the past I have used Logic. I do all minimal editing and mastering.. tracking of my live mixes in the latest version of Soundforge. I really do not like to mess with the recordings too much after I do them.. if I am good, it should be clean and ready to track, but on my live mix in Detroit, I had a sound technician record my set, and he did an amazing job, which was awesome.

Aaand as a final question, tell us a secret - what's your specialty DJ skill?

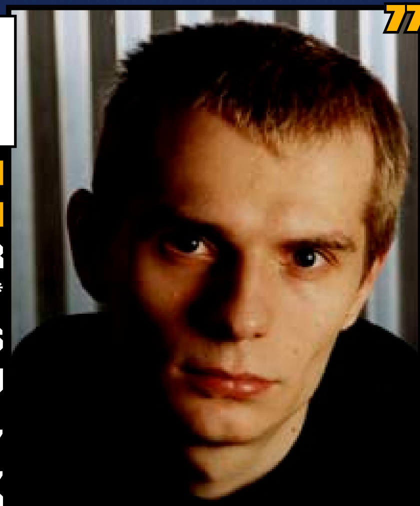
COPPERTOP: I suppose live performance is my specialty and with that comes great track selection, seamless beat matching, key, and EQ mixing live. That is why, all but one mix, I recorded, I have done live. I really feel that DJing live and making a set or track in a program are two different skills. I have heard some of the best remixing and producing DJ's in the world play the worst sets live, and then it goes the other way, I have heard crappy producers make a crowd go wild. To be able to do both, well, that is what makes a really great DJ. My goal is to to get more into mastering and sound editing however, and not so much production. There are almost too many producers, but the end quality of what I hear is very bad many times.







DJ RAM



DJRAM.COM
MYSPACE.COM/DJRAM
BORN: KIROVOGRAD, USSR
YEARS OF INVOLVEMENT IN THE SCENE: 6 YRS*
YEARS OF DJ'ING: 9 YRS
FAVOURITE GEAR TO USE: CDS ARE PIONEER CDJ 100, 200 OR 1000 MODELS, VINYLS SHOULD BE TECHNICS SL1210MK2, MIXERS: PIONEER DJM 500, 600 OR 3000

WHEN DJS COLLIDE

USSR MEETS THE STATES IN THE FIRST ETAPE OF OUR NEW COLUMN. WE'RE OBSESSED WITH THE FLOW OF THE MUSIC INDUSTRY, HOW FAME SPREADS AND THE AMOUNT OF EFFORT IT TAKES TO BE A PART OF IT.
EVEN WITH THE AMOUNT OF FILE-SHARING THAT MAKES PEOPLE MORE AWARE OF WHAT BANDS EXIST AND CHANGES THEIR SENSE OF SELECTION, THE ROLE OF DJ'S IS PARAMOUNT.
WE'LL INTRODUCE BIG AND PROMISING NAMES TO YOU. BECAUSE YOU HAVE TO KNOW.

SO WE DEBUT WITH BEATMATCHING GODDESS **COPPERTOP** FROM THE STATES AND ACCLAIMED DJ/PRODUCER **RAM**. READ AFTER WHAT THEY DID ON MYSPACE AND THEIR SITES. THOSE GUYS SCARCELY HAVE ANY FREE TIME ON THEIR HANDS.

GOT IDEAS, GOT THOUGHTS TO SHARE? USE YOUR MAILER.

What was the best party you DJ'd at?

DJ RAM: That was a big open air in Russia, called "Soundtrack-Zvokovja Dorozhka".. it was prettty hot, because of the several thousands of people who attended!

What genres do you spin?

DJ RAM: Synthpop, electropop, darkwave, future-pop, EBM and club styles: Electroclash, Trance, Progressive, IDM.

What music softwares do you use?

DJ RAM: From all the software DJ programs I love only Native Insrtuments Traktor.

All DJ's have some special skills. What's yours?

DJ RAM: At the end of 90's I played as a DJ with some rock bands, and I love to make scratches, spinbacks and other turntablist skills, but in the kind of music I play now those skills are not needed.

What does it take to be a real DJ? How do you actually define the term "DJ"?

DJ RAM: A DJ is a disc jockey for me. This term rather precisely characterizes the workflow of the DJ. He "skips" on music, operates with it and goes around it, forces music to rush in the necessary tempo and direction. Everyone can be a real DJ who loves music, has a proper sense of the beat and feels what people need. Just practice more and do it with patience.

Turntables in the electro/industrial scene are quite rare so we either have to stick with the CDs or turn to DJ mixer softwares. Which do you prefer and why?

DJ RAM: I have turntable skills, but I don't use it for the industrial scene, it's another culture. Electro is a music of precise and rigid electronic rhythms, everything should be direct and clear, no need for scratches or spinbacks. But that also may be a problem of having electro/industrial releases mostly on CDs and very few vinyls only. Singles with remixes are also CD-only. This market grew for many years with only CD releases and that evolution killed turntable skills like dinosaurs. We know more about them, but never saw them. :) Evolition is cruel, and music evolution is the same, too.

How spontaneous are your sets?

DJ RAM: I NEVER prepare playlists! I prefer to play for people's needs, of course not in the jukebox style. For every set I prepare tracks: very new hits and tracks what people can ask for. I prefer to have more tracks in my bag, because you can never know the breath of the party. I like when music satisfies people, if they want to have fun - they must have it! It's my job to make people happy.



TANKT

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WE LOVE COLLECTIVES AND COOPERATION, EBM AND AUSTRALIA - WHICH ADDS FOR QUITE A WORTHY SELECTION OF BANDS TO INTERVIEW. HERE YOU GO, GUYS, IN COMES TANKT. CHECK THEIR MYSPACE PROFILE FOR THEIR NEW SONG SURVEILLANCE. IT'S GONNA MAKE YOU COME ROARING. [INTERVIEW: MOFOMAN]

When and how did you meet? When did you decide to work together?

DAVE: Roby moved from Italy to Japan in the early 1990s and then to melbourne in the late 1990s. We met in early 2000… We had some mutual friends and we used to frequent two local nightclubs here in melbourne: 'Blue Velvet' and 'Paroxysm'. I decided finally after many years of indecision to start a band. I remember roby mainly from the dancefloor- emerging out of the smoke dancing like a maniac... He is a big boy and makes an impression when he dances! Downstairs at 'Blue Velvet' one night they were playing a 'Funker Vogt' live show on the big screen I thought- 'Roby could do that' and so later that night over a few vodkas i invited him to listen to some of my music. The first two tracks he heard he wrote lyrics for- 'Despair Ltd' and 'Gloaming' and i thought they were brilliant! from that moment we knew we were going to be a songwiting team...

Let's talk about your latest release. Can you tell us more about Club Life? What's really behind the music, what's the root of the concept?

DAVE: We had difficulty getting a European release for 'Strip Off The Gilt'- our 3rd album, because the labels and promo companies told us our music wasn't 'club' enough and without DJ play the album would not sell... Roby and I disagreed totally and violently with this mentality... So we decided to create a 'club' album on TankT terms! The strategy was to beat-mix our songs together, plus to add faster tracks- around 130-140 bpm- rather than the usual TankT pace of 100-126 bpm. The political direction is nothing new for us, but we wanted to make some social comments, too. The opening track 'Club Life' aims itself as a critique of the whole club culture that the European labels are exploiting - you know - clichés, generic beats, doof tracks with no character… and under the framework of our cynical lyrics 'Club Life' became an anti-club track! The concept continues in the front cover artwork where the people who appear to be dancing are actually protesters rioting! We like our sense of fun and play in what we do, even if it is not easily detected by others. And finally, once you get passed the stupidity/intelligence of our 'club' music, you are greeted by the two most personal songs on the album- 'Life Is Short' and 'Nite Ride' which are dedicated to our families and friends who have helped Roby and I survive and thrive in this world... We created these songs as a beautiful reminder to all of us that we only get one chance in this life.

A new song - Surveillance - is already available on your MySpace page. How much does it forecast your new direction? What are your plans regarding the new album, when can we expect it?

DAVE: 'Surveillance' will appear on the 'Crash Frequency 2' sampler in June. It was written for the sampler and may or may not dictate the next direction for us. Once again we worked with John Von Ahlen for the vocal recordings and he pushes us to try vocal harmonies and techniques more 'pop' than we would normally try. So the final chorus involves a lot of singing... This is the main characteristic of the 'Club Life' album which will continue on the next TankT album.

Please promise us that the new album will hold at least one track like the stunning 'Tribe Tribe Act 1'!

DAVE: We'll try... We're happy you like it! It's interesting because some people love 'Tribe' and others don't 'get it'...'Tribe act 1' will be surfacing on a new USA compilation soon in its unedited form- that means with an extended outro. Go to the 'sounds of mass production' homepage for further details: www.smphq.com

PHOTO CREDITS: PAUL SULOVSKI, PAUL ELLISTER, MAIKI, ANGUS YOUNG









What was your most memorable stage appearance?

DAVE: Hard to answer... Maybe the first ever gig in November 2000 in front of 30 friends! We played six songs, which sounded very rough, but the nerves and adrenaline rush were incredible! I felt very excited to be playing in an electronic band and my hands were shaking very much!

What motivates you in your work? Where do you get inspirations from?

DAVE: Who knows? Inspiration usually 'comes'... It doesn't seem part of a logical process. The motivation is triggered by a need to be expressive of emotions and observations, of course modern pop culture and history affects the way we view our world as do our family and friends... Also, the massive satisfaction of meeting all the creative and technical challenges helps to keep us charged!

Australia really pleases us with bands like Angelspit, Ikon, The Crystalline Effect, Angel Theory, New Project, TankT - and I did not even mention the really big ones... People may believe the scene out there is huge and dynamic. Please tell us your experience (clubs, community, scene members, etc.)!

DAVE: The scene is not huge but it is dynamic and full of quality! There are many inspirational and unique bands here, who are dedicated to their music and fully professional. To your list above add names like Shinjuku Thief, Snog, Severed Heads, SPK, Nick Cave, Dead Can Dance, and you see that Australia has had a strong history of world-famous talent! The names you mentioned are a small part of the bands in the current scene. For a start you can check out www.crashfrequency.com for information on a new Australian underground collective which has united to bring a smalll selection of new Australian bands to world attention. There is a strong on-line scene in Australia, too, plus a healthy club scene: in recent years KMFDM, Covenant, Nine Inch Nails, HIM, Psyche, Architect/Haujobb, Scorn, Converter, and VNV Nation have toured Australia and played to healthy crowds...

You mentioned www.crashfrequency.com, the online community of scene-related artists in Australia. Can you tell us more of its activities: what has it achieved so far, how much did it help the bands' progression?

DAVE: Crash Frequency is supposed to act like an extended family, offering support, encouragement, resources, inspiration and networking amongst its members. It's not simply an on-line community - we often get together, especially when members travel interstate. We have bands in Melbourne, Sydney, Adelaide, Brisbane and Perth. We try to organize gigs together, give advice on who can and who cannot be trusted in the worldwide scene. We try to act as an innovative kind of record label and we are in the process of setting up an online store... we hope to raise our profile internationally and the first Crash Frequency sampler did this very well! The second is coming in June 2006 and we have had an overwhelming response from DJs wanting copies!
We don't have a leader but we try to act as a group, although there are certainly individuals amongst us, who have both experience and leadership qualities which help give us guidance and confidence... We are about helping ourselves by helping each other, we try to act with a sharing attitude. There is no place amongst us for selfish bands or bands who are not prepared to work for the common good!

I'm curious about your opinion regarding the scene's evolution in the aggregate, especially the renaissance of old-school EBM electronica and the return of EBM heroes and (electro) industrial legends.

DAVE: I'm interested in the French-lead renaissance of old-school EBM: Terence Fixmer, Christopher Kah, Johnathan Cast, David Caretta and new guys like Karl K from Paris or Nuwerk from Strasbourg. To me, this style has some new life in it. I lived in France in the early 1990s and there was just about no electronic music scene there and now you have acts like Moshpit coming from Montpellier near where i lived, now signed to Industrial Strength records, or Punish Yourself, who are from the same area I think… The rise of modern French alternative electronic music to me is fascinating! I'm not into futurepop or bands like Spetsnaz, Mind-in-a-box, Suicide Commando or Hocico. I find them really boring... These days I'm impressed by the evolution of ex-Nitzer Ebb member Bon Harris doing Maven and Chris Corner's Iamx project and the latest CD from Killing Joke. I think the old 'heroes' have to work much harder to prove themselves… I won't buy a CD on reputation alone any more. I'm older and my tastes have shifted. I'm not saying that older is better - no, no no, but most modern industrial music shits me to tears!

File sharing is the most controversial phenomenon these days and it may be the hardest challenge for the music industry according to the loud voices of the – surprisingly bigger – labels. What do you think?

DAVE: Filesharing has the capacity to kill small bands off for good... and small labels. I really don't think you should be able to 'keep' somebody's music/art without paying for it unless they give it to you.

I resent the 'pirates' who make money from my hard work while I don't see a cent. It cost me money to make music- to own my equipment- to upgrade my equipment- to create better quality sound- to pay for studio time and mastering engineers and so on... This costs me money and if I don't receive anything back then this limits my ability to carry on as an electronic musician. I buy legitmate software otherwise the software developers are in the same position and my ability to choose quality software is diminished if companies go out of business. I can't understand why so many 'so-called' music fans are shortsighted and don't see the long-term damage that not supporting the labels and artists does. I feel that mp3s are necessary to 'advertise' bands but it still comes back to the listener's decision to buy or not to buy. It's a moral judgement.

What do you do when you're not a musician? What music do you listen in your free time?

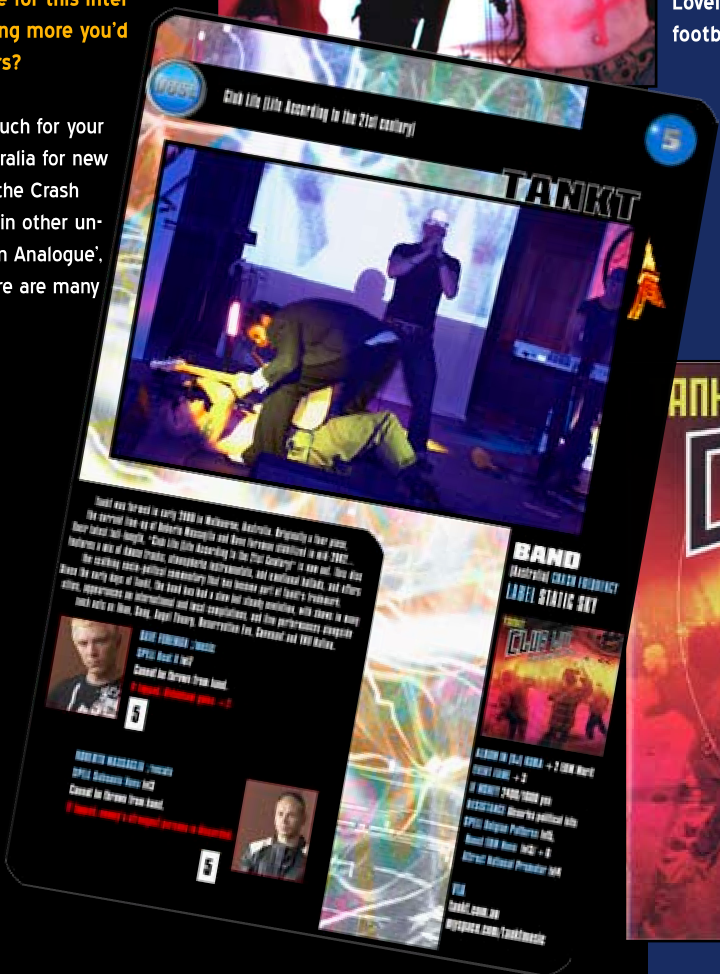
DAVE: In civil I sell hi-fi and pro-audio gear. Roby is a graphic designer. At the moment I am listening to lots of different styles and artists like 'Silke Bischoff', 'Serge Gainsbourg', 'Simple Minds', 'ABC', 'The Saints', 'The Stranglers', 'Shiny Toy Guns', the soon to be released 'Crash Frequency 2' Sampler, 'Zombie Ghost Train', 'The Neon Judgement, 'Beta Evers', 'Ikon', my 'razormaid' collection, my belgian 'new beat' collection, 'Frankenstein Radio Control' on PBS FM in Melbourne, other people talking, our cats, the rain/cars outside!

Thank you for being available for this interview, Dave! Is there something more you'd like to share with our readers?

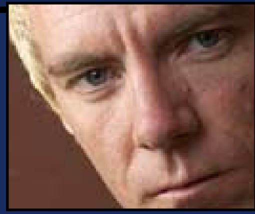
DAVE: Well, thank you very much for your interest! Keep looking to Australia for new interesting music, not just in the Crash Frequency collective, but also in other underground collectives like 'Clan Analogue', 'Graylands' and 'Demus'... There are many talented artists 'down under'!







THE CHAIRLEG OF TRUTH
with DAVE of TANKT!



MP3
I hate them... The concept is great but the quality is terrible! give me CDs and vinyl!

PARTY DRUGS
I can understand why people get in to them but they are not for me... give me alcohol and coffee plus friends and mashed pototoes and it's a party!

GROUPIES
Um... not with a cabbage head like mine... ;-)

POLITICS
We owe it to ourselves as reponsible humans to be politically aware and to not become too cynical...

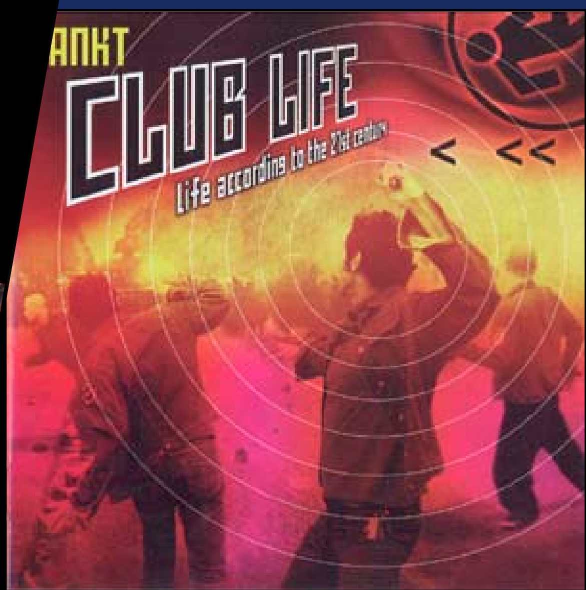
RELIGION
..is often confused with spirituality... religion is a curse, spirituality is a blessing...

HAPPINESS
Happiness is not a state of mind but a statement of attitude and purpose... read Aristotle's 'Nichomachean Ethics'...

WHAT REALLY COUNTS
Emotional connections with people are what count... and I think music is a great way to get connected...

HUNGARY
Lovely food and beautiful summers! Bad national football team!

MELBOURNE
A great city to live in... feels a little European... very creative... everyone wears black! ;-)



XENOPHOBE

Okay, let's start with the basics – what set you right on the path of making music? When you did meet electronic music and especially, drum'n'bass?

XENOPHOBE: I have always been listening to music with an analytic mind – I might thank that to my grandfather who gave me a tango harmonica when I was around 6. As for electronics, I have always been attracted to electronic sounding music with all those fat leads! The nineties gave us the rave fever with Marusha and all the kawaii stupid happy hardcore stuff – that was my highway towards techno hardcore and hardtrance, mainly with compilations, like Thunderdrome, D. Trance or Ravermeister. 1996 gave me my first PC and I had a keen eye on getting one which is good for composing. So that's how I started, I sometimes sent in my tunes to demoscene compos. Then came the goa trance madness, I don't mean today's psytrance under this. This is my favourite genre even today, though by today it got really sloppy and went over some rails where I don't really want to follow. Yet I got some musical impressions and harmonies there which still dominate my music now even its breakbeatish stage. And honestly, I hated drum and bass for a long time, until one day Mercenary (one of the Hungarian techno hardcore gurus) showed me Skektics by DJ Hidden and Ruff-teck's Analog Steroids compilation. This is more of the Dutch style but that's how I like it!

How does your name come from?

XENOPHOBE: I only like how it sounds, nothing more.

What would you name your most important impressions in art?

XENOPHOBE: Let's start with hardcore, they're DJ Ruffneck, DJ Promo and D-Passion. As for goa, I'd say Electric Universe, Etnica/Pleiadians, Astral Projection, MFG and Man With No Name. In drum'n'bass, DJ Hidden, Eye-D, Chris.su, John B, Raiden, Concord Dawn and Technical Itch. Literature would definitely have Dezső Kosztolányi, his nephew József Brenner (aka Géza Csáth) and I wouldn't leave H.P. Lovecraft out.

How did this innovative concept come that you should re-work poems? Or are these completely new re-interpretations for the 21st century? Or is this just a joke, mixing up an old vinyl with a Virus style release?

XENOPHOBE: Oh, this all came in 2001 with the first version of the track "Lennék". We had a school event and my headmaster (who also was my literature teacher) wanted to have Endre Ady's poem "Sem utodja sem boldog ose" in the program. I already had an extensive collection of Latinovits vinyls so I said what if we used that version instead.

So I went home and ripped the vinyl in and while doing it, I was playing with some synth lead and it turned out that they sound pretty cool together. Everyone loved that. There are some tracks that follow the original atmosphere and rhythmics of the poem and there are others that are complete re-interpretations.

Do you plan to cover other poets as well?

XENOPHOBE: Yes, but only those whose poems have been cited by Latinovits. He is the main driving force behind these tracks. I am one hundred percent respectful towards his work. I currently work on a poem by Pilinszki.

It has always been London that had the lead in drum'n'bass, all DJs and producers heed its words. You don't hear this sound on parties here. Did you plan these tracks for the dancefloors or you don't care about the Hungarian situation? Or you go paradoxical and force your listeners to go home and think about the music you make?

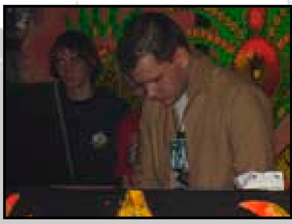
XENOPHOBE: You see, I wouldn't really call this kind of music drum'n'bass. This is a fusion of goa, trance and dnb. I did some tracks that are danceable and DJs do play that, like "Milyen szép halott leszek" and "Reménytelenül". I find it kind of evident that I have my party posse in mind as they are the one who can actually get the meaning. Yet I've gotten lots of feedback from abroad – that's hard to digest, they don't exactly get the poems like we do. Recently a Chicago DJ contacted me, he said he wanted to play my tracks and I was like, doesn't this Hungarian talk bother you? He said, "it adds an element of mysticism". He was interested in what those mystical things mean so I sent him a few Ady translations.

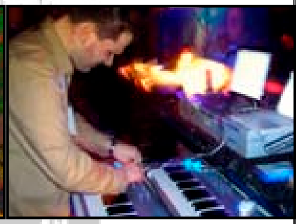
How do you see the local drum and bass scene?

XENOPHOBE: No-how, I only know a few DJs and a couple of amateur producers. Chris.su is the top of Hungarian drumnbass for me, he's all hot, I love his track Undying.

What about releases and liveacts?

XENOPHOBE: I don't think I could release the Latinovits tracks. I don't feel I'm that good and have the feeling that no labels could afford releasing this, you wouldn't have that many albums sold. I recently had a live act at Budapest, 45 minutes. It was extremely tough putting everything together. Equipment can be a mean and unexpectable little bitch, you have to prepare, test, etc. A lot.





What are the Xenophobe dreams? Making music in Miami, walking in wads of dough knee-deep with a few..

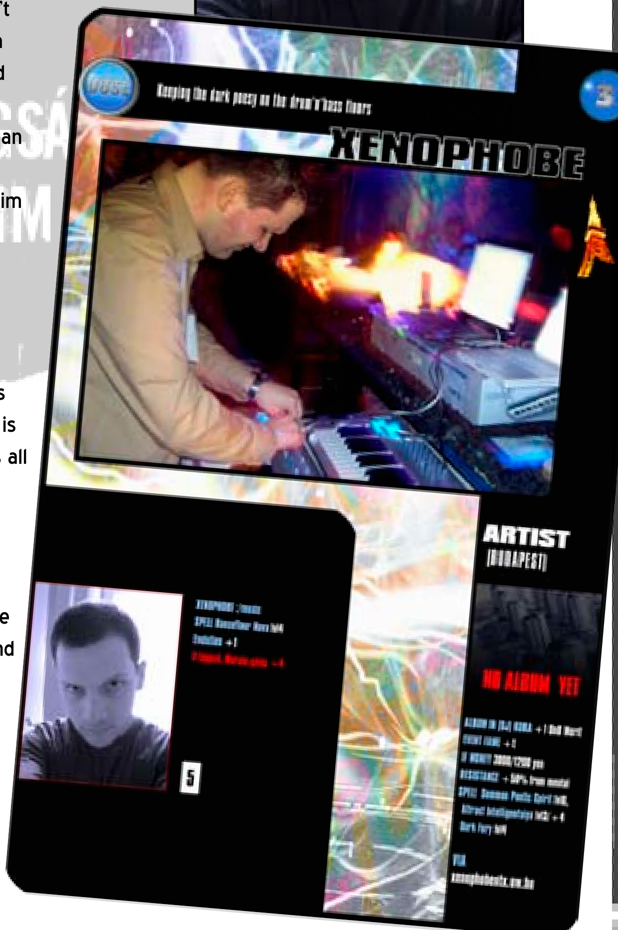
XENOPHOBE: I could make do with a super sound studio with a top producer.

Thanks for the interview, what is your message to the Dose readers?

XENOPHOBE: *I remember the happiness of flight, I believe my wings will grow again* (Latinovits Zoltán)

(Interview by Brushy)





COLONY 5

COLONY5.COM MYSPACE.COM/COLONY5





Colony 5 was formed in the face of the millennium and its party-orientated synthpop music became hard to bypass for everybody related to the genre. On the occasion of a tour, the band visited Hungary in September 2005. Long after the event I'd like to ask how it felt, bathing in the sweaty love of the Hungarian industrial hardcore?

MAGNUS: It was totally surprising to climb the stage in front of those lovely Hungarians with their energy and enthusiasm!

To those who may not know your music yet, please describe the band in a few sentences!

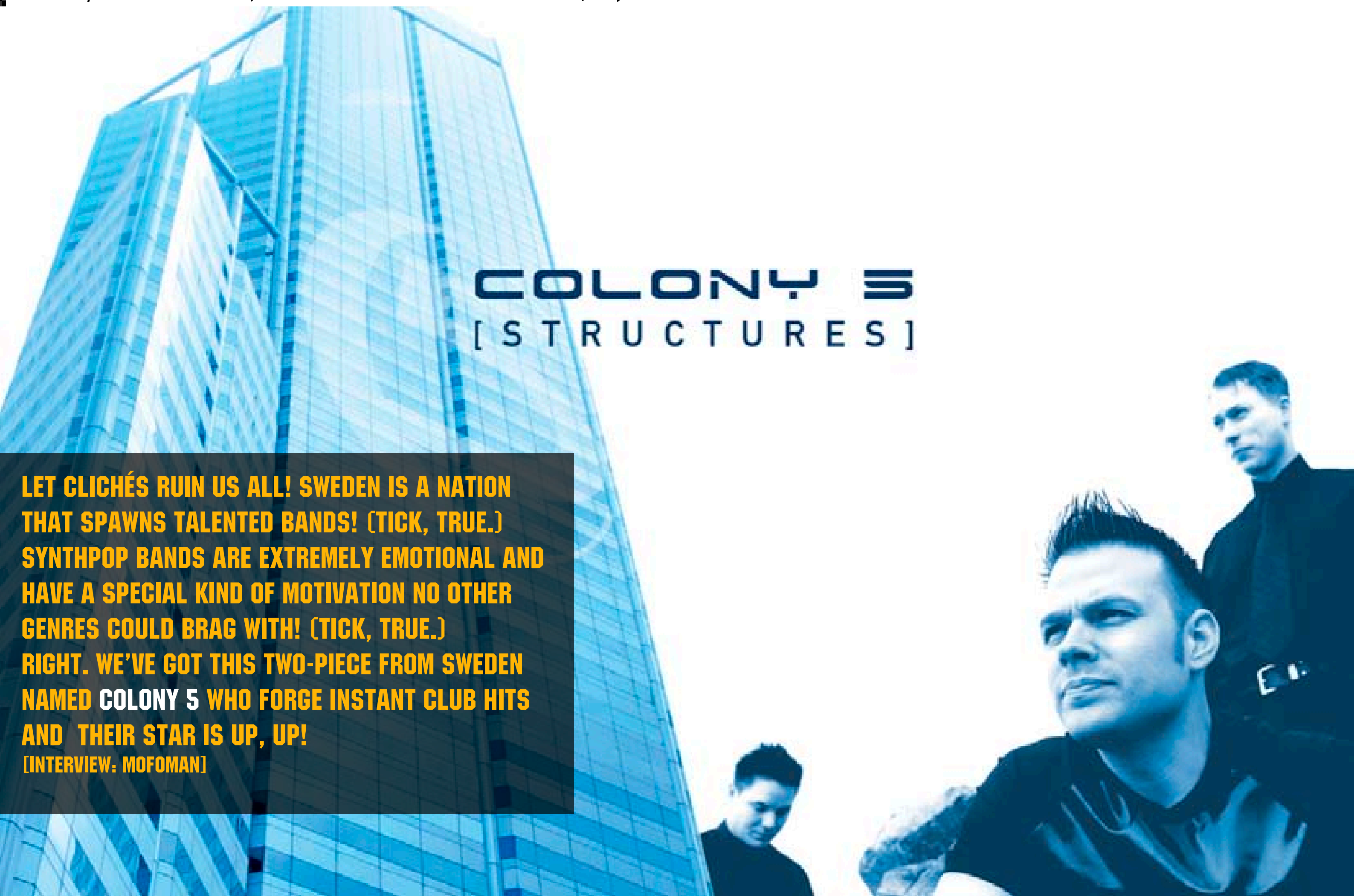
MAGNUS: We aspire to create a dancefloor-friendly electronically-based pop, with smart lyrics and an attractive production.

The band must have had difficult times when one of the founders, Johan left. You managed to survive, but a year after the break only a best-of was released. Was it hard to continue, to re-arrange the band?

MAGNUS: Well, Johan was more a friend than an engine in the band, so he's overdue leaving was not hampering the production, it was more a question of working the Structures album live for a while, and then also really analysing the good and bad points of the two previous releases. At that time the record company told us they had run out of singles (all of them) and didn't want to press a new batch of each and every single, and after some discussions we decided to collect all the singles on a full length CD instead, and also to put the new (so far unreleased) single "Fate" on it also. So it was never intended as a "Best Of" (which would just be plain ridiculous after just two albums). To continue as Colony 5 was not at all a difficult decision, as I remember it was not even a question of stopping.

Colony 5 currently has three full albums. The last one, Fixed was so big success that it was decided to be re-issued with totally new versions of the original tracks – the title was the talkative Re-Fixed. To be honest, some guys can say it's just another skinning from the same material – how the crowd reacted?

MAGNUS: We were never really involved in that release, so I can't really say anything worthwhile about it, beside that the version of "Fusion" became really fantastic!



LET CLICHÉS RUIN US ALL! SWEDEN IS A NATION THAT SPAWNS TALENTED BANDS! (TICK, TRUE.) SYNTHPOP BANDS ARE EXTREMELY EMOTIONAL AND HAVE A SPECIAL KIND OF MOTIVATION NO OTHER GENRES COULD BRAG WITH! (TICK, TRUE.) RIGHT. WE'VE GOT THIS TWO-PIECE FROM SWEDEN NAMED COLONY 5 WHO FORGE INSTANT CLUB HITS AND THEIR STAR IS UP, UP!

[INTERVIEW: MOFOMAN]

Your website has a great number of non-theme related polls. That's a nice effort, moving closer to your audience genially.. What was your most memorable fan-experience?

MAGNUS: Most memorable probably won't mean most pleasurable. But my personal favourite has ties to the polls you're touching on in your question, and that was concerning the poll we had before the American election for a president where we asked who should win, and I wasn't nominated as a candidate while P-O was (for a simple reason, I usually conjure the polls so I wouldn't want to talk about myself all the time) and we got a mail from a fan asking why I wasn't nominated, and on a gig later she turned up in a T-shirt with "Kalnins for President" printed on the chest. It was really surprising and funny, we remain friends still.

The biggest hit on 'Fixed' is obviously the song 'Plastic World'. The term is quite pejorative, what behaviour leads to it and how can we avoid?

MAGNUS: We use the luxury of pointing out the faults of the world, without presenting solutions to them. But perhaps the solutions is just to make people think of the problems themselves, and not to present easy-digested answers wrapped in waxed paper and served with fries.

Filesharing is in the cross-fire of labels and p2p users and often the artist's opinion is discarded – even though it's about and for him. What are your views about this?

MAGNUS: There are good and bad sides to it, as to any big problem. I love the possibilities of this technology, but as usual the thick retarded politicians and Executives miss the point and fucks it up completely. The record companies could have been so much bigger if they for once got their head out of their arses and listened to the artists and their audience for once.

The synthpop/futurepop scene became dynamic and also thick nowadays: more and more newcomers, the growing number of bands and the appearance of quite commercial trends that seem to gain ground. Some say it even may lead to complete uniformity. What do you think? Wow can Colony 5 contribute to the real development of the scene?

MAGNUS: There will always be original artist following their own plan, and there will always be polished copies borrowing a little part of a genre but being 90% mainstream and uninteresting. At the same time there will always be people wanting the light-version so why not? As a capitalistic liberal I think the market will control itself. The big issue though is that 10 years ago there was a place on the telly and radio for slightly less commercial music, MTV had an hour special about Einsturzende Neubauten and Front 242 had a lot of videos rotating. Nowadays the rotation schedule has changed so much people are getting sick of the songs, which is destructive in more ways than one. They will sell less records because when the radio has over-exposed the song and when MTV has rotated the video to boredom the single is released and everybody is sick of the tune (as it designed to be likeable the first time, and not the 100th time) so they don't buy the single. Suddenly the music industry is in crises and it's all down to file sharing. The second disaster of this is that so much less music gets the chance to be played anywhere so people try to find it from downloading it from others; buzz ad is the only kind of ad you'll get! And you don't sell any albums and the record industry is in crises, because of file sharing! There has to be an enormous over representation of idiots in the management of record companies.

Many great names did recent comebacks, especially Depeche Mode, generating a worldwide hysteria. The concert tickects were sold-out long before the events. Have you seen any?

MAGNUS: I was at my computer clicking away for four hours trying to get a ticket to DM, but to no avail sadly. So the only big live-act I've watched this year is Morrissey who was awesome!

What do you do in your civil life? What do you listen to in your free time, what fills you with energy?

MAGNUS: I work in sales at a computer company, but right now I'm on garden leave so at any given day I'll be out there killing or nurturing. There has been some really historic albums released this last year which gives me inspiration and hope for the future actually. Editors released an epic debut, and The Killers are awesome. The Knife's new album I also enjoyed, and TATU's new album was surprisingly good! There have also been a lot of new movies that where brilliant, continuing on the Russian theme I'd like to say that Night Watch was one of those. P-O works at a shipyard doing secret stuff on military ships, when he's not watching films at his 100inch screen.

How do you approach the biggest questions mankind has? What are the things that people should and should not be concerned with?

MAGNUS: It is easy to be upset and angry about things going on in the world. But I think it's vital to ask yourself if what you do really makes you happy. It sounds simple and stupid but what I mean is ask yourself if what you do, what gang you're in, what work you have and what life you have really makes you happy. If you're angry about rich people getting bonuses and evading taxes, do you get happier by smashing windows on McDonalds and sitting in jail overnight? I think not... Or if you're frustrated about MTV playing yet another Hip-Hop video with a stolen song and someone wrapped in gold and platinum standing in front of a Lamborghini, do you really get happier shooting your telly to pieces with a shotgun? Well, there I'd probably be happier for a little while but it's such a terrible mess to clean up afterwards so it's not worth it.

If you could wish three things, what would they be?

MAGNUS: Happiness, a wine cellar and Kirsten Dunst's phone number.

Thank you for giving us this interview! Finally is there someting more you'd like to say to our readers?

MAGNUS: When you're creating something; it is life, everything else is just waiting.



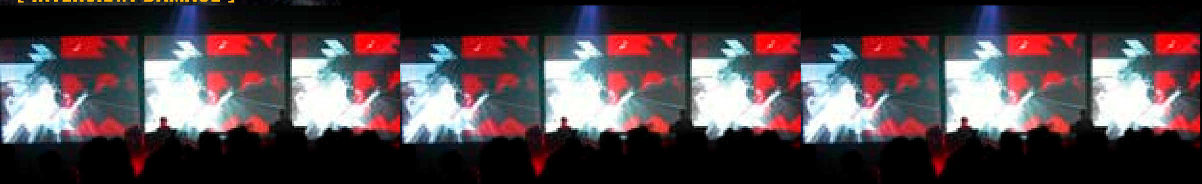
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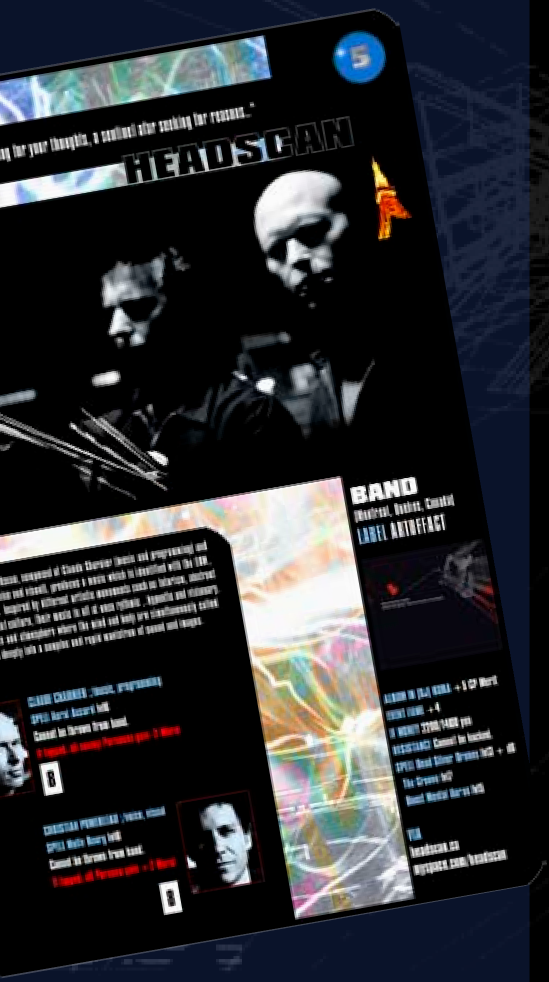


HEADSCAN'S INTELLIGENT AND DEEP CYBERPUNK TECHNO MADE IT INTO 2005'S TOP ALBUMS AND WE ALSO HOLD THEIR OEUVRE AS A MUST-HEAR FOR ALL THE HARD-BOILED SCI-FI FANS AND MUSIC LOVERS ALIKE... HERE'S WHY.

[INTERVIEW: DAMAGE]







Let's talk first about PATTERN RECOGNITION, your latest LP. The title - is it an homage to the latest novel of seminal visionary William Gibson, a reflection on Kurzweil's theories, both or none?

CLAUDE: There is no direct relationship to Gibson's book, as much as we like and enjoy his work. It was a kind of a shock when we saw the title for his new book. We already had decided that Pattern Recognition would be the title for our new record a long time before Gibson came out with his own version. The fact is that we came up with the idea for our album's title in 2001 while reading the book The Age Of Spiritual Machines by Raymond Kurzweil. From that reading also came the concept for the song Singularity on Shaper and Mechanist. Pattern recognition was such an interesting concept in itself that we thought it would make a great name for a future record, so the idea was shelved to be used later on...

I tend to notice elements of Lassigue Bendthaus, Clock DVA or Index AI in your music. How inspiring were their albums for you and what key motivating artistic forces can you name listed behind Pattern Recognition?

CLAUDE: The albums of Lassigue Bendthaus where greatly inspiring, especially when it comes to the sound manipulation ideas that it brought forth, digital sound cut ups and time-stretching where new to me at the time. The themes that Clock DVA explored where an inspiration, the album Man Amplified easily comes to mind. The Index project was never a source for inspiration but it seems we share similar interest.

We're greatly fascinated and inspired by architecture, design, music, philosophy, history, psychology and technology. The main concepts we explore include aspects of abstraction, analogy, civilization, culture, entropy, knowledge, mystery, patterns, structure and transformation.

Our musical influences cover a very wide range of styles and periods in time, and are definitively not limited to industrial or techno even if that is Headscan's primary milieu. We decided to format the band's musical ideas and interest into an aesthetic that is dark and futuristic but we bring sounds to the mix that come from other fields of reference.



There is a continual tension between people attempting to express their individuality and human feelings, and the political, economic and technological forces that compel them to suppress their humanity.

One idea behind the concept of our first album was to explore the duality between the organic and the mechanic, and to understand how they can come to cohabit or maybe simply merge together, it is all about understanding a modern definition of life that includes both these perspective on life. In Sterling's stories we see how both factions compete in an uneasy duality and we wanted to explore the possibilities of them combined instead, hence the title Shaper AND Mechanist. We're simply very fascinated by the evolution of philosophies and ideologies that occurs in human history.

Shapers take the organic path with gene splicing and psychological traning, whereas Mechanists go the other way round with techno-fetishism, softwares, tech expertise and drug use. Whose side would you take and why?

CLAUDE: The prospect of integration between man and machine is fascinating. Since the early times, man has noted with awe the many parallels existing between organisms biological organization and that of machines. In fact, for centuries we have been bestowing to our creations many of the abilities and functions of human beings. Shovels are extensions of our arms, cranes are fingers to grab heavy objects, water pipes are similar to our system of veins and arteries, telescopes increase our eye power; and, nowadays, the internal wiring in computers is almost as complex as our nervous system. By bestowing intelligence to machines, man will eventually be able to acquire many benefits for his health, as well as to increase his own intellectual capabilities, such as memory. The limit of this symbiotic process is unforeseeable and need's to be acknowledge if it is to serve the better good of man.

The Shaper/Mechanist parties parallel with the Bene Gesserit and House Tleilax/IX of Frank Herbert's Dune universe. How do you conceive of its world and philosophy?

CLAUDE: As in Sterling's vision of the future, political themes in the Dune series include human beings' susceptibility to mass manipulation by political propaganda, religious dogma, and the importance of self-awareness and self-mastery in resisting these types of control, as well as the study of power and control.

For example, the piece Terra Incognita as Polynesian seashell horns alongside synthesiser pads and the song Sentinel makes good use of mideastern frame drums to support a driving electro beat. It's blending together what we've learned from contemporary and past musical experience that makes its really interesting for us.

We focus on what really touches us as individuals and artists, our intention is to create personal musical hybrids, based on our shared personnal experience and the vision we have for a particular project.

Synchrony and Slipstream Monocraft are very "zonerunnerish" tracks - completely changing states of mind, putting minds to zen ease, bringing a strong but gentle flow to the mind. Can you tell us how these compositions were born?

CLAUDE: As much as Headscan's music is cold and technologic on the surface, it's really emotions deep down that drive our songs. Our music and lyrics are about self-knowing, the recognition of our essential nature, its essence in the experience. It's all about looking down on life until you see it as it really is, free from illusions; it is a mental divestment of our self until we recognize our true nature, acknowledge our emotions, lay negativity to rest, and answer fundamental questions about our own being, and about life and death. It's recognition of the inter-relatedness of everything that we are and do.

Your 2001 album "Shaper and Mechanist" refers to cyberpunk novelist Bruce Sterling's Shaper/Mechanist universe, a space opera covering around 350 years of future history. How inspiring was that universe during the time of the LP and how come you chose this title?

CLAUDE: The work of Bruce Sterling is very inspiring, it creates very strong visual mental images that transported me while writing music for our first record. It sometimes was like writing music for a film only played in my head. The need to share these visions manifested itself via the bands musical work.

The stories comprised in that universe and others that Sterling wrote deal with posthuman society and the post-humanist philosophy. In his view of the future, humanity has largely polarized into competing factions, the Shapers are "organic" oriented and push the limits by manipulating the human body itself, through genetic modification and highly specialized psychological training. In contrast, the Mechanists use cybernetic augmentation, advanced computer software, technical expertise, and drugs to achieve their goals.

There was also the theme of the commodification of Humanity that mirrors the philosophy of many modern corporations, both Shapers and Mechanists often treat individuals as if they were technology and tools to dispense when done with.

Herbert innovated in one major way: in his day, Science Fiction was seen mostly as a way to express mind-expanding ideas through story, but the idea was the star, and the story itself was mostly seen as a "coat hanger" for the idea to hang on. Characters in Science Fiction were typically flat, plots were contrived and dialogue stilted and unrealistic. Herbert drew on his extensive self-education to marry Science Fiction with some of the strongest elements from Literature, History, Mythology, Eastern Religions, Mathematics, Science and his personal life.

Dune presents us with a self-contained world, complete with its own races, religions, politics, and geography. Herbert introduces this new world and then adds a fascinating and intricate story, with vivid characters and scenes bolstered by an underlying ecological message. Dune has become the central masterpiece of Science Fiction, just as The Lord of the Rings is to the genre of modern fantasy.

Although the intensity of the Cheap Truth and early 90's cyberpunk died with entering into social and techno-ethical grounds and also, geekdom, a similar, yet lot less comprehensible intensity is noticeable in the works of Kenji Siratori, Carlton Mellick III and similar so-called Bizarro artists. How much do you consider them cyberpunk and what would you really call "cyber" nowadays - it being any kind of art?

CLAUDE: Asking someone to define Cyberpunk is like asking someone to define art. Each person has their own ideas about what art is, what constitutes art and what doesn't. Yet we all still know art when we see it. The same is true for Cyberpunk - each cyberpunk has their own definition for it, yet common threads remain. In basic terms, these might be defined by an emphasis on individualism and technology.



CHRISTIAN POMERLEAU (voice, visual)

Popular culture has included the concept as a movement and also as a fashion trend associated especially with the rave/techno subculture.

Cyberpunk literature is often used as a metaphor for the present day-worries about the failings of corporations, corruption in governments, alienation and surveillance technology. Cyberpunk may be intended to disquiet readers and call them to action. It often expresses a sense of rebellion, suggesting that one could describe it as a type of countercultural science fiction, however, many critics arose to challenge its status as a revolutionary movement. Cyberpunk was not a revolution invading SF, but rather just another flavor of SF.

The Bizarro artists define themselves through punk fantasy and sacrilegious satire. They explore surreal versions of earth, in current times and imagined futures. The term postcyberpunk could be used to label the works such writers produce. In this view, typical postcyberpunk stories continue the preoccupation with the effects of computers and so forth, but without the assumption of dystopia or the emphasis on cybernetic implants. Like practically all categories discerned within Science Fiction, the boundaries of postcyberpunk are likely to be fluid or ill defined.

As experimental literature turns away from a representational aesthetic and philosophy it no longer pretends to offer intelligible mediations of the real, it is the observer himself whose gaze is "destabilized" now that he has been made to see openings in the network of observations and self-observations that constitute the social.

Such as you took a giant step forward from Shaper and Mechanist to Pattern Recognition in production and sound quality, a similar step can be construed into your album titles - the first being a more hackerish, teenagerish, energetic product and the second one a laidback, more mature, more philosophical one. What changed inside you between the two albums - personally, musicwise and thinkingwise?

CLAUDE: The first album was our introduction to the scene so we made it an upfront and in your face experience. The subject matter was exposed with a certain simplicity but with conviction, attitude and energy. The first cd took most of one year to complete while the second disc took us a very long four years. Our work got valued time and because of this the result turned into a much more profound and focused album. We mainly took the needed time to mature as artists and individuals.



Would you actually call Headscan a cyberpunk project?

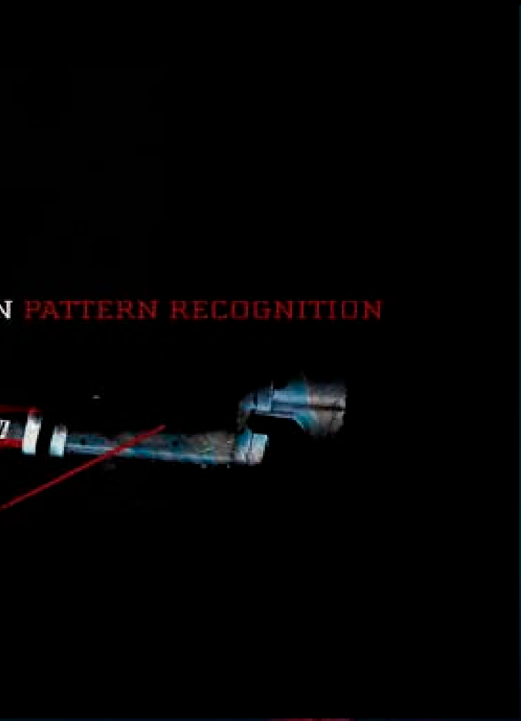
CLAUDE: Not really but what we appreciate within that specific movement is the way it deals with social processes and social transformation, which have already begun in our time and points out their possible consequences. Like in some of our songs, Cyberpunk stories are frequently set in urban areas, with a dark atmosphere and a stark mood. Concepts are presented without explanation, just as new technical developments often are presented to us. A moral ambiguity can also be made out often, as only fighting the system doesn't make the protagonists of the story automatically heroes.

How do you approve of the Japanese cyberpunk movies/animes such as Innocence, Avalon, Gusha no Bindume or Stand Alone Complex?

CLAUDE: We do enjoy some of these and we'd specially mention Final Fantasy VII, Last Exile, GITS and the Stand Alone Complex series as some favorites.

I guess you guys can be mildly fed up with Bill Leeb's projects constantly mentioned on the Canada axis. Who do you team up with music wise and what other Canadian fellow musicians would you like to showcase?

CLAUDE: We're good friends with the Fractured guys from Toronto and they remixed our song Lolife with some very cool results. We also frequently associate with local Montreal artists like Alain Thibault, Component and others. Some of the very talented local Montreal acts that we appreciate are the likes of Alice and The Serial Numbers, Dandi Wind and Jordan Dare.



What is the Canadian electro-EBM scene life nowadays?

CLAUDE: Canada has a very vibrant EBM, industrial and noise scene with bands like Panacea, Fractured, Decoded Feedback and Urceus Exit. Montreal is home to experimentalist AntZen recording artist Vromb and of Ninja Tune's Amon Tobin. There are very good music labels including Geska Records, Cyclic Law, .Angle.Rec. and our own ArtOfFact Records. Really worth mentioning is Montreal's diverse range of electronic arts and music events like the Montreal Electro Groove, Mutek and Elektra festivals.

After the electro/techno boom of the 90s, the emphasis from creating new musical genres apparently shifts to decoding countless sub-genres and no real breakthrough like as it was with jungle, drum'n'bass, garage or rave. What comes next? Do you foresee any new musical breakthrough in sound and composition?

CLAUDE: The application of Artificial Intelligence techniques in the fields of Art and Music is a significant and captivating research area. There is a growing interest on AI applications in visual arts, music, graphics, video, sound, architecture, design of artifacts, and other creative endeavors.
So far, a large amount of the work done in computer music has involved trying to make computers behave like humans. For example, trying to improvise with a robotic partner, and creating music that we'd like to think only humans could make. Composers can use computers to realize their concept of music that is impossible to perform by humans or use them as a tool to develop compositional ideas which would require amounts of calculation unthinkable without the use of a computer.

By defining and programming new functions, as opposed to merely imitating functions which humans already perform, one may enhance the composer's or instrumentalist's operations in ways previously unheard of, actually expanding the number of abilities at that person's disposal. This is exciting when you stop and think about how much of what is considered music is based on what humans can physically sense. When such limitations are overcome, the realm of what is considered music may be vastly enlarged.

Reinventing genres through constant fusion seems to be a key motif for key musicians. How do you see the electro scene in 2030, how will it sound, feel and smell like?

CLAUDE: I've really got no exact idea of how music will be like at that time but I easily imagine possibilities that would conjure images of icefloes, frozen wastelands and vertical urban tundras of rectilinear blocks, as though we had entered an ice age of blizzards and freezing fog, the resulting songs would be like cold slates of concrete blured by obscuring mist of chemical processes.

The independent label scene seems to be out of flux. There is an unprecendented amount of musicians (lots of them actually talented!) who release their material through MySpace and other community sites or even p2p systems. The labels - on the other hand - are closing their doors before newcomers due to the risk they bring, the amount of money they have to invest in them and all the loss the p2p scene inflicts on them. What do you see, what is a possible way out of this huge globalized playground?

CLAUDE: There is no way out, just a way into something new and exciting. The democratization of music creation and distribution is a new reality that is sometimes difficult to assume for any capital oriented individuals or companies. New business models are emerging that already address digital distribution. We also see happening an identity re-evaluation of the physical medium that record companies intend to sell to their customers by making the actual object something worth the financial and emotional investment.

The future of the copyright system is another crucial point. As musicians on a major European label, do you see any major change on the event horizon of the copyright mechanism?

CLAUDE: We don't mind that much because the important thing for us is that the ideas we promote and the work that we do is itself made available as much as possible, we're all about memetic viral spread. Obviously, if fans expect to get more albums produced to the quality of our last one, but no one buys any of the actual records, then labels will cease to invest themselves and their hard earned money in producing, promoting and making the cds available.

Other means of distribution and compensation for the artists and partners are being look at as a way to deal with the changing aspects of the music business. We believe we'll always be able to produce and distribute our work whatever the situation the music market is in.

Please tell us about your upcoming releases, there are some eager expectations concerning a possible DVD release and also your first material, "High Orbit Pioneers"..

CLAUDE: Since the release of Pattern Recognition, we've been working on a collection of videos, live shots, unreleased an rare songs for a DVD we intend to complete this year. New music is also in the works for a third album and we hope to release specific songs in digital format in the upcoming months. There are some remix on the horizon with one for Unter Null to be released soon. We've also got a brand new song called Tomorrow Square that will appear on the Alfa Matrix 5th anniversary special limited CD.

What do you guys do when you're not busy with Headscan, what do you spend your time with, what jobs do you have and how do you kill your stress with?

CLAUDE: I enjoy life very much and especially along with my loved one, my child and my friends. I work in the field of telecom and I usually take care of stress by riding my bike, reading books and playing videogames.



CLAUDE CHARNIER (music, programming)



Christian works as an interactive director in the advertising field. He's also involved in many club events as a VJ. To de-stress, he rollerblades across the asphalt of Montreal's streets and also enjoys sipping scotch with friends.

What was the most interesting technical innovation in 2006 you became aware of?

CLAUDE: There where many new technical innovations already this year and in many fields of technical development but one in particular as some relation to ideas we convey with Headscan. A company by the name of Nantero as proposed the NRAM or Nano Random Access Memory. This memory consists of tiny cylinders of carbon called nanotubes, so called because they are only a few nanometers wide, and have one hundred times the strength of steel. Scientists find them ideal because, unlike other materials, they do not break under repeated stretching that regular memory components endure.
This technology could eventually allow vastly greater amounts of data to be stored on computers and mobile devices. Experts estimate that within 20 years, you may be able to fit the content of all the DVDs ever made on your laptop computer or store a digital file containing every conversation you have ever had on a handheld device. This new kind of memory could put a world of data at your fingertips instantly, wherever you go.



You embark on a galactic voyage with one CD, one book and one favourite visual art product - what would those be?

CLAUDE: Carbon Based Lifeforms's Artificial Garden, the book that I'm reading at this time which is Perdido Street Station by author China Miéville, and a sculpture by Elaine Fortin.



Thank you so much for this interview once again. Do you have any final message to the DOSE readers?

CLAUDE: Thank you very much for having us in your pages, and also thanks to your readers who strive to know more about what's out there. Cheers to all!



SERVO.HATRED

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BEST NEWCOMER OF THE TERM!

See him live at A38, Budapest supporting COMBICHRIST!

What is the servo.hatred persona?

SH: **servo.hatred** is my fucked up side. It's the language I can't use in society: it tells about tales that never happened. Unholy desires, ideas that were born dead but some sick fuck brought them to life, and views I should have kept for myself. It's rusted and messy, dark and harsh. It's honest as much as it's a pose.

How would you define the genre you're in?

SH: Many would define it as terror EBM/dark-electro, but I rather say that servo.hatred is the mix of all the things I like in music: banging beats, growling bass, screaming synths, some IDM breaks, fucked up Fx, and evil vocals.

How does the Servo work? What soft/hardware do you use?

SH: For me, writing music is about weaving an organic whole around a little detail: a melody, or lyrics. And the outcome should be filled with emotions: I don't like totally sterile and mathematical soundscapes. The best part in writing is when the process takes over, and the music "writes itself".
I'm slowly building my small home studio, the current setup is: a Pentium 4 PC running Ableton Live with Reason rewired into it, and various VSTi's. As for the hardware side: M-Audio FW 410 audio interface, Novation X-Station 25, Audio Technica AT2020, Boss and Korg Fx processors. That seems to be a really good setup for now.

Name 5 bands that inspired you the most.

SH: Hocico was the first from this genre I listened to, Deathboy is my all time favourite, Psyclon Nine is pretty much the most innovative band nowadays, Cyberphilia2020 gave me the kick to write music. It's only four, but those had the biggest influence on me.

Your song Rage will be featured on the Interbreeding VIII compilation among artists like Implant, Tamtrum, Skoyz, Y-Luk-O or Tyske Ludder. Could you tell us more about the song and also how you started to work with BLC?

SH: I got a message on Myspace from somebody I can't recall now, and he told me that I should try getting on compilations, and gave me the URL to BLC's site. That was by the time they were recruiting acts for the Interbreeding VIII compilation, so I mailed Brandon from BLC and sent him some tracks. Few weeks later I got a mail that they would like to put the track "canned.rage" to the compilation. That was the first proper servo.hatred track, and I felt that it sounds too "old", so i made it more powerful and up-to-date, this is how Rage (Interbreeding Mix) was born.

Okay, as far as I know, a remix for Unter Null is also in the works. What about that?

SH: I made a remix for the track "This is your end" from the forthcoming EP, sent it to Miss Null, but got no response regarding to it so far. So we'll see how that works out.

Do you foresee any new electronic musical breakthrough in sound and composition?

SH: I don't think that there will be any radical breakthroughs, as there were in the past. It's quite hard to do something new in electronic music, it's very rare, that I admit that yes, this is something new, or at least a fresh idea like I did when heard Psyclon Nine's INRI and Dismantled's Breed To Death. I think the key to new sounds is in crossover: having a "main genre" then adding details from other genres. That can really beef up a track.
But who knows, maybe the new generation has something new to show.

In terms of production, albums are dead, songs are the basic units of music now. Please comment.

SH: Talking about this, we must separate the big names, and new, yet not widely known bands. The big bands already showed their potential, they are on a label, so they have the time to make an entirely new album, because they have their faithful fans standing behind them, and their name "won't fade away". For newbie bands, the most important thing is to gather fans, to get feedback and promotion: they have to keep the buzz going around them. You can never stop, you must show something new every time, convince people that you are worthy for their attention, and that's why you can't just write an album, but you must put up new song on Myspace or anywhere else. Besides, getting feedback on your new work is really useful: you see how people react to your work, and that's important, since not caring about your "fans" opinions won't get you anywhere in most cases.

What's ahead for servo.hatred for 2006 and the years ahead? Any lives?

SH: Experimenting, trying out new sounds, and go further on the road to find the style what suits servo.hatred the most. Writing new stuff until I can put together a high quality promo I'm satisfied with, then start to search for labels.
For live dates: we'll open for Combichrist on the 21st of July, that will be servo.hatred's debut show, and play at the Music Factory in September or October. It would be good to play somewhere abroad too, Austria is a rather desired destination.
Also expect a totally new image, which will suit the aggressive sound perfectly .

Thanks for the interview, what's your final message for THE DOSE readers?

SH: I would like to thank everybody who helped servo.hatred and gave feedback. Stay tuned for more and don't hesitate to contact.



RAS DVA 12



RAS DVA

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KNOW YOUR PAST, BUDDIES. RIC LACIAK AND HIS NEWLY RESUSCITATED LABEL CALLED RAS DVA SURELY RAISES A FEW EYEBROWS AND MAKES PROUD EYES WATER. WITH MENTALLO AND THE FIXER BACK, IT WAS SORT OF TIME FOR OTHER DORMANT METHUSELAHS TO RETURN. RIC TALKS TO US ABOUT HOW HE GOT TO BE THE NAME HE IS, HOW THE INDUSTRIAL SCENE AND DOING A LABEL WAS A DIFFERENT THING AT THE BEGINNING OF THE NINETIES. AS WE SAID. YOU GOTTA KNOW YOUR PAST.

[INTERVIEW: DAMAGE]

The renowned label Ras Dva is finally back in 2006. Ric, could you please sum up the label history and achievements to our younger readers?

RIC: First of all I would like to thank you and your readers for your interest and support. I can understand and respect what you are doing for the bands and fans of the music; and it is very much appreciated.

Without going into details and boring your readers with a small Ras Dva history lesson; it basicly started with me being a fan of electronic industrial music in the late 1980's and early 1990's. I understood the love (or obsession) for the music. With this great love for music, I auditioned for a radio show on Milwaukee's top Alternative Radio Station, WMSE, quickly receiving a time slot. I have Tom Crawford, the current station manager, to thank for introducing me to Zoth Ommog; which led me to working with Gary and Dwayne Dassing - followed by a short working relationship with Talla 2XLC. Around that same time, Paul Valerio started publishing his now famous Industrial Magazine "Industrial Nation"; which I discovered while spending my life savings at Atomic Records in the early 90's. I liked the magazine so much that I contacted the publishing department, and began writing reviews, interviews and articles. One thing lead to another and I was working for Talla 2XLC at Zoth Ommog in Germany; who influenced me in starting Ras Dva. In 1995, Ras Dva released what was our most successful release to date, "There Is No Time".

On the Side-Line forums, in 2005 July you said you don't have any real plans on restarting the label and in November you came forth saying "We are back. www.rasdva.com" What changed in those four months?

RIC: I really had no plans of resurrecting the ashes of Ras Dva in 2005, or 2006 for that matter. 1997 and 1998 were the last years the label was active, and sold off most of it's rights and stock to Metropolis Records in 2000. In the middle of 2005, fans contacted me via email; and expressed great interest in the history of the label, and wondered if there would be another release. Needless to say, I opened many old boxes, documents, and listened to the old songs and demo tapes; waves of nostalgia washed over me. I was interested in industrial music again.

Over the years, I had limited contact with Gary and Dwayne Dassing of Mentallo and the Fixer, and we basically picked up right where we left off. One of the biggest challenges I had was adapting to the way the music world works in 2006, which has changed since 1994.

One of the first things I did with Ras Dva in 2005 was a web presence with www.rasdva.com. I also worked with Gary and Dwayne with there web site at www.mentallo.net and the new project "Reign of Roses". It's amazing how times have changed, and the skills needed to survive in this age of instant information and gratification.

There definitely is a wave of revival among the second generation of electro/industrial bands - was this surge behind the resuscitation of Ras Dva?

RIC: I am so pleased that many of the bands from the 1985 - 1995 time period are making come-backs. As before, I want to help others, such as "Mentallo and the Fixer" and "Reign of Roses". I never really got much feedback in 1994, so it's nice to see the positive response on sites such as MySpace and Side-Line. To answer your question, I missed the music and wanted to help the scene in whatever way I could.

Do you plan to collaborate in some musical project like a while ago in Parking Lot In Drug Form with Mentallo?

RIC: That project, "Parking Lot in Drug Form" was nothing more than some fun in the studio. It was a one-off experiment with Gary and Dwayne. We even took a funny "band" photo in Waco Texas, with Mt. Carmel in the background – right after that place burned down.

I have been working with Gary and Dwayne on several new ideas; but I don't want to let the cat out of the bag yet. Needless to say, there might be some limited new Ras Dva releases coming out later this year – or in 2007. We are planning some legacy releases, and want to continue the Benestrophe volumes with III and so on...

You also worked for the Industrial Nation magazine - what were your experiences? How could a fanzine like that exist and survive today? Are paper fanzines needed, do they still have a niche in the Internet days you can build upon?

RIC: Industrial Nation was a great experience for me. I am thankful that I got to work with so many talented people. Your question regarding a paper magazine, versus one based on the web is a very good one. I honestly believe that times

have changed; but there still are fans out there that want to hold their articles while reading them – not just log on to a web page. Then again, with the web you are able to reach out to a world-wide audience, instantly and cost effectively. With this great ease of publishing on the web comes a lot of less-than-professional attempts at journalism.

I wish I had a better answer for you, however – you can have it both ways today. Technology has gotten so cheap, so fast, that one can easily print "on demand" paper versions as needed; in addition to a virtual-version online. The fan will vote with their hard earned money when they purchase a copy and show their support.

Checking back the video of the WMSE 91.7 times, you apparently had one hell of a time. Do you plan to do an industrial-related shoutcast/realmedia broadcasting?

RIC: Yes, working at the radio station was fun and I miss it greatly. I have thought about doing some sort of Internet broadcasting, however I fear that it would just get lost in the crowded bandwidth. My musical archive ranges from material from 1985 to 1995, so you could say my industrial music is rather dated. Also, I would not want to get involved with the legal problems of "fair use" and "copy protections" - many of these bands are not around, so there is no way to contact them for fair usage rights.

I will however continue to present interesting material online, such as some rare new videos from the Mentallo boys; both new and classic footage.

How come you released the Benestrophe materials on the Ras Dva website? What was it more - a Ras Dva-kind of promotion or a Mentallo kind of promotion?

RIC: Gary Dassing and I both agreed to further promote Benestrophe and Ras Dva by making these recordings available for free online. Both recordings sold well in 1994 and 1997, however many fans did not get to experience this project. We are planning much the same for the www.mentallo.net site in the near future as well.

What are the main differences between the classic e/i era of 92-94 and today? Are bands - in general - better or worse, their concepts more positive or negative?

RIC: This is a very good question. As with all music, it is a matter of taste and individual style. In the mid-1990's many people enjoyed my taste in music for example; while others did not care for what I was doing. When I was able to compile the artists on the "There Is No Time" compilation, I was able to influence many people to further explore the current crop of artists. The differences from 10 years ago are clear if you have been following the trends; it's still electronic, EBM or Gothic... some of the new bands build on what came before them, some innovate, while others copy. I can't really answer your question, since there is so much good music still out there, while at the same time – so much bad music as well... this was true 10 years ago as well.



How do you see the industrial scene in ten years, how will it sound and feel like?

RIC: Ah, an easy question that is intuitively obvious to the most casual of observers. In 10 years, the sum of human knowledge and entertainment will be available for instant consumption. No longer will we pay $20 for a movie contained on a DVD, or $10 for music contained on a CD... or $0.99 for a song as a MP3... when we want to watch "A Movie" or listen to "A Song", we will simply request it, and there it is... we'll be charge a small fee each time we enjoy it. Believe it or not, this will be cost effective for us, and profitable for the music and movie makers. This will also allow for industrial bands to finally get paid in the future. But don't quit your day-job just yet.

Oh, and in 2016, I will be waiting a full year for the price drop on the $1,000.00 Sony PS5; better known as the "PSV". The PS4 just didn't do it for me.

There is an unprecedented amount of musicians (lots of them actually talented!) who release their material through MySpace and other community sites or even p2p systems. The labels - on the other hand - are closing their doors before newcomers due to the risk that consequently arises. What do you think is a possible way out of this huge globalized playground?

RIC: I agree, this is a blessing and a curse at the same time. Today, we are able to reach people quickly and cheaply around the world - but at the same time, artists who work many hours on their music, do not get paid their fair share. For many years, I blamed the Internet partly for the downfall of Ras Dva. Ras Dva was built on promotional CD's to radio stations, DJ's and Print Magazines. We marketed ourselves with full color paper catalogs, bulk mailed through the postal system. In 1998, the Internet really started to take off, by 1999, if you didn't have an

an email address – you got left behind.
Fans need to understand that artists work many hours, writing, recording and releasing their music. If people just download copies of it for free, these talented artists will stop working on their music – and find some other way to feed their families. In the 1990's, news stories about how a CD cost under $1.00 to press and then sold by the record companies for over $10.00 - would upset me. Even back then, people forgot that a blank CD was worth only $1.00, and the music it contained was the valued item, no one would spend $1.00 on a CD with 72 minutes of silence on it.
The same problem exists today. People are forgetting that music has value. If some one wants to give their music away, then so be it. I really don't like music as .mp3, they really don't sound that great, but it's a great way to take the music with you, but buying it this way – I feel this is selling the listener short.
As I said, we are moving to a "on demand" world, with music and movies... and it will be up us as fans to be honest and fair when getting the new release by "so-and-so", otherwise you'll wonder what ever happened to your favorite band, why aren't they releasing albums anymore?
Just imagine for a moment if your employer could download a program that did your job for free – there would be no need to pay you. Would you really want to sit in your office without a paycheck, week after week?

The future of the copyright system is another crucial point. Do you see any major change on the event horizon of the copyright mechanism?

RIC: It's hard to say. The easy answer is that the industry will come together and provide a delivery system that has a full quality audio source, much like 5.1 today, and build in a universal encryption, based on a subscription; much like Digital Satellite Television. Again, imagine you are in the mood for a Skinny Puppy concert; you'd be able to enjoy the audio or video at the push of a button. There would be no need to copy it, since it will always be there for you to enjoy, anytime. Since you pay per view or listen, it's cheaper than buying the entire recordings of that artist or producer. Your collection would be a database of your favorite bands, songs and movies; and you would be able to better explore music... you could visit that cool record shop in Germany, just like you always wanted to.

What new challenges and problems or limitations do you encounter now as a label that haven't been an issue in the nineties?

RIC: One word. Internet.

What plans do you have for your label in the forecoming years? Which bands do you want to work with in the near future, what is there to know?

RIC: Current plans are to further develop promotional methods online with the web site. As in the 1990's, I had to learn many new things to push the limits of the label; there is no difference today. Today, a label owner needs to learn new things to push the limits of today, while planning for the future.
I am working closely again with Gary Dassing on a new series started with the release of the Benestrophe material in 1994. I am also exploring releasing on 12" vinyl, as I strongly believe that there is a market for those.

Ric, thank you for sharing your words and ideas with us - what final message do you have for our readers?

RIC: It's been a pleasure. I'd like to thank all at "The Dose" I'd like to most importantly thank you, the fan, for reading this interview! Getting this far in this text means that you are a true fan of industrial music, you will not let it die! Thank you!






PHOTO:SERVO.HATRED


BAI LING
ALEC NEWMAN
PARRY SHEN
THE GENE GENERATION
DEATH IS JUST AN UPGRADE.
ASCENSION PICTURES and MIDDLE LINK INC. presents a Pearry Reginald Teo film a KEITH COLLEA PRODUCTION
"THE GENE GENERATION"
BAI LING ALEC NEWMAN PARRY SHEN ROBERT DAVID HALL MICHAEL SHAMUS WILES and FAYE DUNAWAY
Costume Designer GLEN GREGORY KRAH Editor CARMELO CASALENUOVO Production Designer BRIAN OLLMAN Director of Photography TONY NAKO
Visual FX Supervisor SCOTT COULTER Co-Producer KIM WINTHER Producer KEITH COLLEA Director PEARRY REGINALD TEO
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CYBERPUNKS ARE BACK













THERE IS HOPE. ANOTHER CULT MOVIE IS ABOUT TO BE BORN BY INDIE DIRECTOR PEARRY REGINALD THEO. HIS PROJECT NAMED THE GENE GENERATION IS ABOUT TO BE RELEASED INTO THE SCENE THAT'S ABOUT TO DIE IN EXPECTATION.
WE CAN UNDERSTAND THAT. THE CAST LOOKS BRILLIANT, ON THE SOUNDTRACK YOU HAVE COMBICHRIST AND RONAN OF VNV NATION AND ALL THE TEASERS WE HAD SO FAR PROMISE SOMETHING TERRIFIC.
WE TALKED TO PEARRY ABOUT THE MOVIE, ITS CIRCUMSTANCES AND ALSO, GOTHS.
[INTERVIEW: DAMAGE]

UPGRADING DEATH.



THE GENE GENERATION definitely appears to be a cult movie that's going to appeal to the Gothic, Industrial and cyberpunk subcultures. Your background material, as I had the chance to see, has quite an involvement with H.R. Giger and Beksinski in terms of architectural and visual design, your musical work includes Combichrist and VNV Nation and as for the overall look of the characters, you couldn't deny the effect of the Gothic and cyberpunk fashion. So how did this involvement with these subcultures start? Do you feel you belong to any subcultures and if so, did you touch more (and which ones) before ending up with one?

PRT: I prefer to coin the term counter culture. Only because subculture has a word that might infer we even belong as part of something. I like to think of the people and music that I love as an entirety to itself. It's about who we are and how we are different. We never work in society, but rather with society. We are a part of it rather than letting it control us. And I blame this thought process and influence on visionaries who have helped shaped our future with minds that dared to venture somewhere else. It's hard to actually say I belong into a counter culture only because I don't feel I belong to any one of them. Rather, I enjoy the idea of being around them so I can absorb a mood and certain ambience (as well as creativity) before these cultures actually influence me. You probably can tell I have a lot of different references to different things. In fact, I just love mixing things and seeing how beautiful it turns out. Something industrial, mixed with traditional cross cultural shock, makes me happy to see that no matter how different we are, in art, we can come together to make something beautiful. But the one constant, no doubt, is that I am extremely attracted to dark like-minded individuals such as the goth, industrial, EBM, cyberpunk scene. I find no inspiration is rappers, hip-hop scene or pop. In my opinion, I think they are mainly egotistical, and it's all about the individual whereas the former definitely lends it style more because of taste and human emotive ideologies.

Could you talk about the basic idea and storyline of TGG? When and whe did the first idea of TGG come up and how did it evolve until it got to the script version?

PRT: The Gene Generation (Formerly known as The Middle Link) started out as a drama film about a brother and sister. It's about a brother and sister who caught in a foreign world and how each adapted to it in their own way and how, despite them growing apart, there is something in them that could never be separated. It was first written in 2003. When I came into the project later on, I did it because I liked the idea of a drama film. But at the same time, I love being extremely visual about things and since the script had nothing to say where they where or what year it took place, I took the script and starting creating the world of The Gene Generation using references from Giger, Beksinki, David Ho amongst many others. Of course, I had to change things around to retrofit things, so instead of taking the train, I change it to an Aereann Flyer. Those that asked me earlier on what it was only got the answer 'a flying Chinese junk boat'. I think that is the key to reading the script is to understand the basic human emotions and drama in it. After that, I like the idea of creating a completely different world. If we are going to spend thousands on building a room, why not spend that thousand building a room in a world that never existed, except in our fantasy. It's the same thing, except maybe instead of a plastic keyboard, we can use an antique typewriter or an ouija board as a keyboard (with wires hanging out all over the place). They both cost the same money, but one just looks more interesting and sounds more interesting.

Would you consider TGG a cyberpunk movie in terms of its visuals and concept or is it more like a (post-)apocalyptic film?

PRT: I'll let you call it what you like. I didn't set out to make a cyberpunk movie or post-apocalyptic film because I feel I will pigeon hole myself into thinking a specific way and hence limiting me into creating something new. As I said before, I like the idea of combining different visuals and creating different worlds so we may explore it and enjoy it. If I wanted to make a 'say' cyberpunk film, I would be saving myself the trouble and watching Johnny Mnemonic, Blade Runner or The Matrix over cigarettes and



DEMETER - THE CITY WALLS



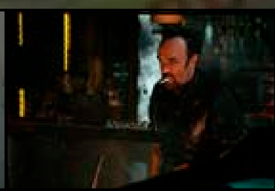
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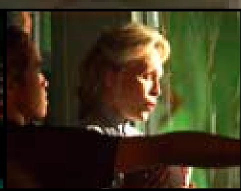
















diet coke. If I wanted Post-apocalyptic, I would just veg out over Mad Max. That's what movies are made for....our enjoyment. Making movies is tough, so unless its a project that could possibly bring the audiences into a new world with old emotions, I wouldn't do it. My mind should be spent creating, not copying. This is of course, a scary ideology with Hollywood and the likes only because I'm venturing out into territory that has no test market. At least with a genre or look, the studios can look back into their past and pull records off for estimates and audiences. So that was how it became an indie film really, by me wanting to dive into unchartered waters.

What would the greatest influences of TGG be, in terms of movies, books and moods?

PRT: I definitely used a lot of HR Giger as a reference for visual palette. Beksinki had a surreal architectural sense which I liked. I am inspired of course by the works of Katherine Dunn's Geek Love. Although a completely different genre, it shows how you can take a basic idea of family love, throw it into a completely bizarre environment and still make it work. I love themes in movies like The Crow and Dracula where it focuses around Revenge, Romance and Redemption. And last but not least, the abstract and poetic writings of Dante's Inferno.



What concepts are you exploring with The Gene Generation and what do you think are uniquely interesting about these concepts?

PRT: Story wise, I love the concept of disastrous love. I think there is definitely a delusion created by many people on the subject of love. I believe we become immortal not through our bodies but how our memories continue to live on in other people's lives. Those that you love, protect and effect / affect. Love always comes in strange ways, most commonly the right person at the wrong time or the wrong person at the right time. Most movies definitely make love way too convenient, but it's such a complex topic, border lining between love and lust. What constitutes love and what constitutes lust will probably make our emotions and feelings far better to understand. It's such a primal instinct but yet for some reason, most people prefer to live in a fantasy that everything will work itself out in the end. I think it's just a short cut to thinking, and through this film, I explore the disastrous effects of it. Visually, I want to explore the concept of opposites. A Chinese junk boat is suppose to exist in the water. I try to figure a way out to make it work flying in the sky. I like the idea that we want to go to a better place, where plastic, metal and wood do not exist. The Walls of Demeter (the other world we created around Olympia) was created using materials that do not exist. Will we feel comfortable in there? Will we be able to survive there? I love things that force more thoughts into you. People walk around to survive, they piss in different colors or find the ugly beautiful. Although extreme, many of these exist in our world today. Sometimes, we call them fetishes, but most of the time, they are nothing but unique tastes.

Do you keep yourself updated on cyberpunk movies? What are your favourites?

PRT: I wouldn't call myself the forefront on cyberpunk movies. But I do like them a lot. Perhaps my favorite still remains to be Akira. I love the ideology behind uncontrolled revenge. It's dark without trying to be. Johnny Mnemonic, since it was written by Gibson himself gave a fresh and cutting edge storyline behind it although the short story that it evolved from was a little different in pacing and mood. Bladerunner was way ahead of its time, sometimes even up till now. Lain, another anime is a really good one worth investing your time on it.

If we're at it, what are your current favourite movies (excluding TGG for the moment), music projects and books?

PRT: Wow, I have a lot. Movies in general, La Cite Des Enfant Perdus, Bladerunner, Ghost in the Shell, Akira, Brazil, The Crow, Bram Stoker's Dracula, Nightmare Before Christmas were all my favorite movies that have influenced the way I look at life very much. For music, it's such a broad term but among my favorite are Combichrist, VNV Nation, E Nomine, Covenant, Switchblade Symphony, Jane's Addiction, Razed in Black, Cruxshadows, The Birthday Massacre, Sisters of Mercy, Ministry, Depeche Mode, The Doors, MUSE, Mogwai, Type O Negative, Second Skin, AndOne, Wolfsheim, Juno Reactor, Die Form, Adenosine Tri Phosphate, Amber Asylum, Wumpscut, Orgy, and a bunch of others. I'm a big fan of graphic novels from Akira to Neil Gaiman's Sandman. I'm not big on novels although I try to read them now and then. Nobody should live life without reading Katherine Dunn's Geek Love and Dante Alighieri's Inferno.





I bet you had quite a few comparisons between TGG and Aeon Flux. How did you like that movie?

PRT: Oh yeah. Although other than the fact that the lead is a female and she's dressed in black, I really don't see much of a similarity. As a movie by itself, it was entertaining although the actual cartoon was better in the fact it was so bizarre and experimental. Aeon Flux definitely had a Hollywood touch to it although I find it amusing that even though Karyn (the director) was talking about how original and different the look of Aeon Flux was, when really, I cannot tell the difference between that and other science fiction (clean and stark) movies. But you know what they say, filmmakers can only set out to achieve one film, but it's the ability to convince your crew about your mind set and mentality that you can get what you want. It's not as simple as saying what you like and don't. It's a lifestyle and culture you have to get 200 people to believe in, even though they do not know anything about it. I respect the movie by itself, I even own a copy of it in my collection.

While Aeon Flux touched about the evolution of mankind and surviving through preserving and genetics, The Gene Generation is about the de-evolution of mankind and surviving through primal forms of human emotions. What's funny that even though The Gene Generation has been tagged a science fiction film, it has very little science and fiction in it. The look of the film probably gave it that. But I touched little on the topic of DNA Hacking except that it is a premise of the world I created. I'm more interested in topics like love, survival, revenge, redemption amongst others. It's humans I'm interested in, and the way they exist, more than the science behind it.

Cyberpunk has long been discussed dead since Johnny Mnemonic, been "revived" with the Matrix and also killed with it by the end of the trilogy - but that's more like the apparent letdown of the storyline and not the phenomenon. What's your connection to cyberpunk as the literary/visual art form?

PRT: I like the idea that through the evolution and fusion of science and dystopian theories we find that science doesn't evolve on his its own. Like most cyberpunk movies that I really like, Akira and Lain for example, technology has learn to evolve as a part of us. It doesn't grow because of us, it grows with us.

Very soon, there will be a fusion of technology and humans where we become one. I hate to say the word cyborg because it's so tangible, but I prefer to look at things in a more spiritual way. For technology to become part of us, it has to connect to the spiritual realm with us. After all, that's what defines us with technology now, is the ability to have things like sixth sense, third eye .etc. But using technology with our bodies to tap into that other realm, that's a turn on for me. On a visual art form, I love the idea of experimental externalizing. Because film in general, the human components that make it successful is internalizing, cyberpunk provides a nice and complimentary contrast visually through externalizing. I don't like simple visuals. I like it complex. Negative space is my enemy hence cyberpunk allows me to explore and exploit a lot of my tastes.

What were those skills, references or factors that made you cast Parry Shen and Bai Ling as your two protagonists?

PRT: Well, we were actually opened to the idea that the lead is played by anybody. We auditioned white people, hispanics, blacks, you name it. I'm sure that Bai Ling being Myca from The Crow had a huge factor in my decision to cast her, although I didn't admit it then. But I have a tattoo of The Crow on the top half of my back, so it was obvious that I am very influenced by the creative people who were involved in the making of that film. When I met with Bai Ling, it was interesting because I found her (in real life) to be an extremely brave woman who was not afraid of controversy. I love that, and when she read for the movie, I knew she was immediately the one to play the lead. Her performance screamed out everything I thought of in the character. A brave and dangerous woman who was broken deep down inside. Parry Shen on the other hand, was an actor whom I found was not afraid to be a boy. What I mean by saying that is that many male actors prefer to get the macho, look cool with sunglasses kind of role. Parry was not afraid to look unattractive, to be naked in his emotions, even though some of them does not constitutes what a cool macho guy should be. He was very sensitive during his audition, and I loved that. He was the only one who dared to venture into my territory of emotive nakedness. For that, he was my choice.





And how come Faye Dunaway plays a role in TGG? However accomplished an actress she is, it's definitely strange to see her in a cyberpunk movie..

PRT: One of the antagonists, Josephine Hayden, that I wrote for the movie (inspired by one of my favorite movie, La Cite Des Enfant Perdus) was actually a burnt up human torso kept alive with wires, life support systems .etc. Although not very mobile, she has her brothers go out to find a cure for her which was in a device called The Transcoder, a hybrid prototype of a new DNA Hacking machine. I just like the idea of my main antagonist really messed up so bad she could not even go anywhere. Evil is not in action, but in thought. I wanted to explore how evil a person's mind can be when it begins to think of nothing but itself. Faye Dunaway plays Josephine Hayden in the flash backs, back when she was walking around and heading a company that was to become (in the current movie timeline) the forefront of DNA Hacking technology. Ironic how her own invention destroyed her and made her this 'torso' in limbo. I needed the flash back scenes because I was introducing something new, DNA Hacking, so a bit on the history and evolution of it was required.

Your music score is worked on by Ronan Harris of VNV Nation. How and why did you choose him and not someone like Claus Larsen of Leaether Strip who has already established his oeuvre with a dark-symphonic album?

PRT: Ronan's music definitely lends to a lot of more positive messages as well as melodies. My producer was getting concerned about how dark the movie has become and he wanted something that is more light hearted to counter balance the visuals and Combichrist's soundtrack. This is why I chose VNV Nation.

There is still a dark quality, but I'm not pushing it and depressing people about it. After all, aren't we here to enjoy the dark qualities of life? I like to use the comparisons of anger and hate. Both are dark, negative energy but anger can be contained. Anger can be covered up and used for better creative outlets. Hate, on the other hand, is just hate. Both can co-exist together, but anger is more controllable. Hate on the other hand, is a different story. Ronan's more inspiring nature allows me to control the dark qualities of my film.















Let's talk about the TGG music video. As it is quite known, you worked together with Andy LaPlegua of Combichrist on a PV. How come you chose Combichrist and what was it like working with them?

PRT: Who can deny that Combichrist delivers a fusion of madness, aggression and energy. Although a love story in general, The Gene Generation contains it's share of violent and disturbing images that I felt were a complete contrast to the theme. As state before, I love contrasts and opposites. I like to see how they work together. Andy's music and adaptability allowed me to help explore my story and my fascination for contrast a lot more than usual. Now working with Combichrist was perhaps one of the more scary things. You hear a lot of stories and I had experiences with rock star egos and all, but this is not the case with Combichrist. Andy, Bjoern, Kourtney, Shawn and John were among the most hardworking and kind people I've met. The only complain I ever heard from Andy was that he was sick of drinking green tea in a scene we shot. But he meant it more as a joke. I bet he is drinking it now as we speak. I honestly never came across a group of people, inspired by Andy to work so hard, in the worst conditions and never once faltering on their art. For everything that Combichrist is, they deserve it and more. You'll never find, no matter how tired Andy is, being a diva or throwing a fit. At the end of the day, when his eyes are about to close and his body ready to collapse. He still takes the time to thank each member and extra in the music video shoot. He is a natural born leader whose talents are exceeded only by his music. I cannot wait to get into the studio with them at the end of June. I even created a club with a new Combichrist logo in the movie, so watch out for it.

How challenging and inspiring was it to do a music video?

PRT: The music video was an interesting challenge indeed. I did shoot a couple of music videos. But when Andy and I were talking while I was doing the Visual Effects work in Europe, he wanted to do a music video that includes scenes from The Gene Generation. Of course, I was there for a good 2 months and I was returning about 2 weeks before he was arriving in Los Angeles. I started planning the entire music video and co-ordinating it while I was in Europe with people in Los Angeles. That was extremely tough and meetings had to take place at night in Europe when everybody was awake in Los Angeles. I was basically doing double shifts there. In the day, I was working with the Visual Effects guys, at night, I had to work on the music video. Thank god Chad Michael Ward was there to supervise most of the things. But communication was very tough and I am glad that me and Andy had no conflicting vision on what the final music video should look like. But on the day of the shoot, Combichrist really deliver an electric performance that impressed not only me but the producers of The Gene Generation who were present in the shoot as well.

The Combichrist music video will also be included on the DVD - what exclusive or other special teasers do you plan to include (like a TGG map)?

PRT: Bear in mind that the Combichrist video to be released on the internet will be different than the one on the DVD. There will be two different cuts to it and the one including Visual Effects and a lot of goodies I will not reveal as yet will be available in the Combichrist TGG Cut of the music video. As far as other things on the DVD planned, here it is (so far, and planning more)

-Map of Olympia and Demeter
-Visual Effects Featurette
-Making of Featurette
-Picture montage of Fans of The Gene Generation
-Cast and Crew Interviews
-Goth, Cyberpunk and Industrial Culture documentary (still in talks)
-Me / Bai Ling / Producer commentary tracks
-Production Notebook
-Costume Sketches
-Visual Effects concept art
-and others

You work together with renowned digital artist Chad Michael Ward of digitalapocalypse.com as production designer. What does your cooperation add to the movie?

PRT: I was a fan of Chad Michael Ward's work before I came to the Los Angeles to work on The Gene Generation. One of my friends showed me some pictures taken by him that were utterly fascinating. They were dark, sexy and conjures up thoughts and emotions that you were afraid to conceptualize. During shooting the current scenes of Josephine Hayden (Faye Dunaway played the flashback sequences for it), I brought in Chad to help me design and built this place. A prison of the body, both internally and externally. Chad came back with some designs and we started talking about it. Not only did we discuss about the way things looked, we discussed everything from the Actor's emotions in the room, what it felt like and how we could use the Actors to create a more creepier ambience. As we worked more on the project, we felt that both of us shared a similar sense of style and vision (which I was VERY flattered), and after helping Chad produce

a music video he directed, found that we worked so well that we formed our company Teo / Ward Productions. The first two movies on the company's slates is Chad's new feature horror tentatively titled 'Mortem' and my new feature entitled 'Advent Souls'.

TGG is an indie production, which means you can pretty much go wild with your ideas and imagination. Yet, was there any scene or idea that you had to refine or cross out because it was unrealizeable, too explicit or too resourceful?

PRT: Although an indie production, The Gene Generation's crew consisted of union people from Hollywood. They are used to working with the Hollywood standard and they were a lot of things that are different from my previous experiences. Since I am not the producer, there needs to be a constant communication and definitely many arguments about the content I was shooting. Some people were uncomfortable with the fact that my extras consisted of freaks (including animals, one legged pigeons, 2 legged cats, one eyed dogs .etc.) and very unattractive people. I'm happy that the producers were very open to my ideas although some of them were really violent. However, I think more ideas were scrapped because of budget and time issue than a creative issue.

What is the budget and the shooting schedule for The Gene Generation?

PRT: The budget is approximately 2.3 Million. We had a total of 24 days of principal shooting on The Gene Generation and 6 days of reshoots. It was very rough, and since it is a low budget production and we shot on HD, I was living in the trailers editing the movie with my editor (he came at nights after the shooting day is over) when I was done shooting. I think I was clocking 3 hours of sleep a day but this allowed me to see my cut and fine tune my directing as the days went by. Night time were really my time-to-spot-all-my-mistakes time and hopefully learn enough not to make the same mistakes twice.

In total how many makes up the cast and crew?

PRT: On our principal shooting on the film we had 148 crew 231 cast (including extras), on the reshoots, we had 56 crew 32 cast.

Are there any lessons that you are concerned that the audience might not understand or not notice due to the a strong subcultural involvement?

PRT: Umm...not really. Whether or not we belong to one culture or another. The Gene Generation's morale of the story centers around universal emotions of love and bonding. There may be a couple of things that people might not understand on a visual level but that's fine. I don't expect everyone to. All I hope is that they don't try to analyze the film too much and enjoy it as a whole. I think when people try to spot mistakes, it ends up ruining the whole movie experience. And I am sure that I will have my fair share of people slamming the film. I already have that, and the movie is not out yet and people are already sending me hate messages for no apparent reason. You can't make a movies for everybody, if I tried that, I would just end up with some trash.

You mentioned in your blog that there are/were five different cuts of the movie with different lengths and foci on different characters. Although it's still somewhat of a secret which cut ends up being the "finalized" version - will all versions be included on the DVD?

PRT: I believe once this project is over, coming back to work on it will be tough. My mind will be moved on to other things of similar style. Perhaps if the demand is great, I might go back and release my director's cut which is about 49 minutes more than the finalized locked cut of the film. But this also means that there is more score needed and definitely more work put into it, probably equivalent to the post production on a feature film just by the extra things I have. Like I said, I'm a human emotion junkie and I love exploring.

Your current movie marketing is relying upon - as far as I can see - scene promotion and online promotion through sites like MySpace. This is primarily a budget issue but would you consider this an advantage - messaging the ideal target groups that makes your movie a cult film, thus achieving a status that will make advertising easier for the bigger masses?

PRT: Because we have not have a distributor attached yet, that is the reason why traditional marketing as not been relied upon yet. Rather than seeing it as an online promotion tool, I see it more as a gathering of like minded individuals towards one centered project. I wouldn't say target one particular group, but it does seem to verge towards a certain direction. It makes me happy to see that the people whom I enjoy their company seem to believe in my project as well as embrace it. Makes me believe that we are who we love and protect. I'm an inspired amateur in this industry and counter culture. I do not know the meaning of the word 'Cult Film' yet, but I do know who my target audience are and I constantly seek out their presence to learn and be inspired from them. I think the day that I approach this film as a money making opportunity, where I try to drag in the largest audience in the shortest amount of time, is the day that my art will be destroyed. Art cannot be forced upon people, art should be learned and embraced by them. I make no claims about whether this movie is awesome or not. I can, however, make a claim that I did what I could with what I have in hopes of giving back to a counter culture, what they have given me... inspiration in the purest form.

You said that you used the Goth subculture as a tool of adding realism to the movie - as this milieu is the same everywhere, the audience can find something they can attach themselves to, thus submerging easier in the movie. What was your opinion on the Goths when the preliminary work for TGG started and did this change by today?

PRT: I'm going to try and answer this question without opening a can of worms. I think goth is slowly becoming a fashion trend. That's not to say it's a bad thing, but people forget why we dress up in the first place. Goth started as a movement of music. It slowly branched out to different genres and people's fashion accommodated that music. Right now, I think that there are too many 'tourist goths' and 'gothlings' who have yet to get the meaning of goth. There's really nothing destructive about it. People who are destructive in general, the majority of them are not goths. I'm not going to mention what kind, but it's because of our bizarre and loud statements we make with our fashion that people easily pinpoint it down to goths. What this creates are those self-destructive personality who take on the goth image for attention in the process. I think the new goths should really take a look at the history of our culture and really understand it to be more than just a fashion statement. It's about music, it's about finding beautiful things like love in the darkness. It's not about killing or cutting yourself or being depressed because you don't have enough myspace friends. This change actually occurred before I made The Gene Generation and I was aware that my movie, with many gothic and industrial influences shouldn't be about brooding or feeling depressed. It should be about hope and love. I learned that from watching The Crow. Even though there were dark negative feelings, the hope and redemption in the movie overpowered anything else. That's a message I want to send across about the goth movement.



When can we expect screenings, release dates for DVD? Can you tell anything about the European distribution and screening opportunities?

PRT: As mentioned before, because we don't have a distributor yet, there is no right answer to it. Even though we have offers now, I really want people to see the final and polished product before anything else. But I can promise one thing, the European distribution avenue will probably be as big, if not bigger than in the US. Especially in Germany and UK. Hopefully, with enough Jedi mind powers, I can coax the distributor to have one opening premier in Germany, one of my favorite countries to be in.

Thank you for your time for answering all these questions. Do you have a final message to THE DOSE readers?

PRT: I have to say, thank you for spending the time to read my rants. The Dose magazine certainly boost some exceptional content as well as staff, and I am happy to have a part of your time that you spend on reading this. People do not realize how precious time is. Money can always be made back, time cannot. What you have given me, by reading this, is a part of your life which I am truly thankful for. The Gene Generation is dedicated to people like yourself. It has been 2 years of my life, and I hope through this project, I can give you a part of myself in it. I hope to make a contribution to counter culture as I felt you have. Although I may not know you, as readers, perhaps one day...I may find myself in your presence (maybe you may not be aware of it) and be inspired by who you are. Stay different, unique, intelligent and most of all, stay as you!







model: ASH stylist: SOFFY photo: ZOEI

LD50.HU & NEGATIVEART PRESENTS:

KOLLEKTÍVA 6

Music. Community. Quality. Open minds.





SOMAN (INFACTED, GERMANY)

I definitely loved doing a set in Budapest again! This time, it was even better than a year ago with VNV. Maybe it was because the audience was so enthusiastic and ended up partying on stage that I have only the best memories from that night. Maybe the whole party ended a bit soon, but in total, it was a delightful trip to Budapest. I think you have a nice combination of skilled and enthusiastic promoters/DJs and a crowd that´s willing to party - so quite a promising combination for future activities .-)

2006.04.08 Sat

SONIC BLUE HOLE

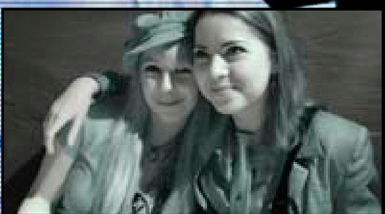
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DJ MATT(C) (SLIMELIGHT, LONDON)

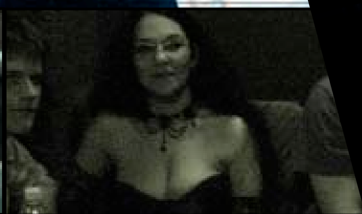




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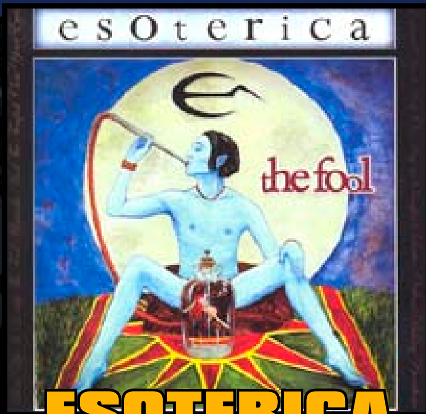
LABELBREAKER

now meets

SOMETHING TO LISTEN TO



OUR NEW COLUMN SCRUTINIZES LABEL REPERTOIRES. THE FIRST TIME WE HAVE SOMETHING TO LISTEN TO IN THE CROSS-HAIRS, THE LABEL OF SCENE-ADORED JOHN FRYER. THE REASON WHY? HAVING A PRODUCER'S CARING HANDS ABOVE DEPECHE MODE, NIN, COCTEAU TWINS OR EVEN THE EARLY STABBING WESTWARD PROVES US HE'S A GOOD MAN. JOHN'S PASSION FOR WEIRD GUITAR MUSIC HASN'T FALTERED A BIT OVER THE YEARS AND WITH STLT HE DECLARES TO SUPPORT BANDS THAT ARE UNDERGROUND BUT HAVE A POTENTIAL TO ATTRACT MUCH BIGGER CROWDS. THE SUPPLIES ARE DIVERSE: FROM SIX FEET DEEP DEPRESSION TO PRICELESS PARTY MANIA. THE CHOICE IS ALL YOURS TO MAKE.



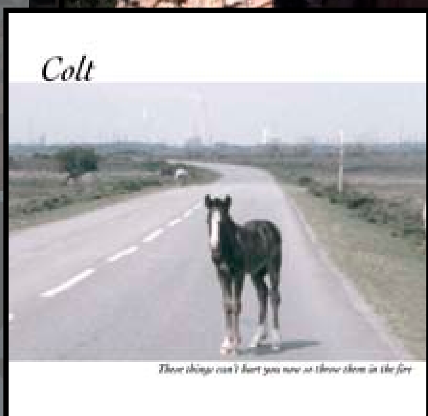


ESOTERICA

THE FOOL

Don't let the name or the superficially artsy cover scare you away: Esoterica, bulging from fresh energy and adapting some more apparent features of Maynard James Keenan's works, backed strongly by sponsors and media coverage, will surely find its way to the heart of those of our readers who like hard, energetic guitar music. Even though it's not even close to being as dark and deep as its prominent forerunners, it goes off with a blast, and this is not only due to the professional studio tech, the catchy guitars or the high energy volume, but to the singer's, Tobias' convincing way of execution. The tone of his voice at places recalls the aforementioned idol's so much he may drop in to sing Judith with ease. The disc contains equally headbanging themes, mid-paced and the almost compulsory slow pieces - they are all characterised by solemnity and gripping melody. Esoterica plays easy-to-swallow, crow-favourite-to-be, music-TV-compatible music, with force and authenticity that may propel it among the best - as far as the youth are concerned, as they are quite much those themselves.





COLT

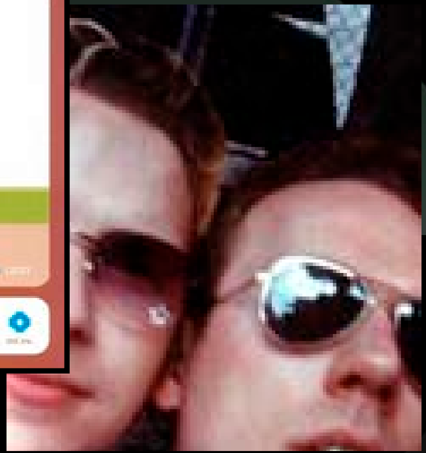
THESE THINGS CAN'T HURT YOU NOW SO THROW THEM IN THE FIRE

It would be a hard job if we were to categorise the hypnotic, esoterical and excessively depressive music of British Colt. A sensuous initiation to the troubled psyche of Andrea Kerr, caused by deep sorrow felt over the passing away of things and several painful self-mutilations, which could even accompany a David Lynch movie or a dramatic overdosing - a dangerous piece. Exploring the dark depths of the human psyche, Colt stands off and on between tear-inducing joy and tear-jerking sorrow combining the features of electro-goth, ambient, avantgarde and ethereal. It's gossamers of electronics layered upon musing bases backed with guitar-riffed sound maelstroms are a match for Nine Inch Nails, and Andrea is the new Siouxsie, no matter that she's a blonde. Her voice is simply perfect: her authentic play of sounds ranging from whispers to delirious shrieking elevates her among the ranks of the best alternative female singers. The album's solidity is exemplary: from the hard-to-stomach massive material made up of bereavement, doubts, want and despair only the closing piece comes with a sense of attenuation, a shortfall. Finally we've received a work that I may recommend to anyone without concern towards stylistic orientation.



A MOFOMAN COLUMN





LICKY

PRESS FIRE TO CONTINUE

Sometimes you have to pretend to be gay to get some pussy - this and such deep truths are flashed in the face of the audience of incurable lightheaded Licky, who play genuine discopunk. **Ramones and Fisherspooner**, says the press release, craze guaranteed, say us. Short and fast pieces are lined up on the album, with pleasant retro arcade electronics, and with guitars and drive recalling American teen-rock bands and of course the **Toy Dolls**. The band's not being lucid even for a minute, they're sticking at our everyday lives with the greatest of ease, mainly at goths (and even Depeche Mode!), while wanting to pick up loads of goth groupies each concert in truth. Approaching the second half of the album I start to think they're working this trade with outstanding efficiency, ingenious puns like 128 Bits Of You, or the low-key observation mentioned in the lead make them the most likely candidates to put in charge of a party in one quick jump. Long and short of it is that fans of party punk, the daftest of e-clash and pogo-dancing in abandon by all means dedicate time for a listen, even though I have to say finically that at places it could surely be faster and the pac-man electronics could have been emphasised

THE LINKS

somethingtolistento.com



SUNDEALERS



TEARS LOVE RELIGION

Rumbling guitar music spiced up with electronics is still a style destined for success, and even more so if it's so revving-up and rejuvenating as this. Its music backed with action-packed videos made MTV pleasure itself to tears, they are without doubt Something To Listen To's band to take the front. The band hails from Germany, and they season their guitar sound with metallic synthesizers. These two features and their allegedly steamrollering live shows make many people compare them to **Rammstein**, but in fact the similarities end right there, and it's also advised to forget on the instant about the technoed-up rock classification spreading on the net. Their electronics without four-by-fours are more of a pleasant backdrop, aren't too obstrusive, the focus always remains on the guitars. While its labelmate, **Esoterica** stands for grinding with an eye towards serious thoughtfulness, Sundealers is simply entertaining on a high scale. Tom Berger makes the impression of a real frontman, one can almost see as he's wrapping the audience around his finger. He's adept at playing with his voice, even being able to strike a different tone from song to song - after the many futurepop vocalists it's a really refreshing change to hear a decent male singer. The stirring themes follow one after the other from the strong start of Steam until the climactic, industrial-dressed Deliver Me, only the relaxing and blissful lyrical song Sunshine And Rain enhanced with philharmonics and piano brings five minute of peace. The last piece, the absolute peak of speed and bohemianism, Zuperstar isn't even a tearful farewell: they aren't about to leave at all, they'd rather stay in our heads and actively keep on tickling the parts responsible for humming for a real long time.

LABELBREAKER

now meets

A&F MUSIC MANAGEMENT

ONE IS NOT ENOUGH. OUR SECOND LABEL TO PRESENT YOU IN THIS ISSUE IS A&F MUSIC MANAGEMENT WITH A BROADER ASSORTMENT OF BANDS - WE SHOWCASE FIVE OF THEM FOR YOU, FROM OLDSCHOOL GOTHIC ROCK TO COMBICHRISTESQUE STOMPING 'LECTRO!

T.H.INDUSTRY



ThomasTeeHaa, the man behind T.H.Industry origami-wraps your mind into a jello. Without the doubt the best project on the whole label, his music glides between Faderhead and lots of other harsh-EBM entities. "Scream", his best party-stomper was also remixed by The Retrosic, making it an indispos-able psycho accessory for Combichrist fans. Die Wut's Massiv in Mensch remix also needs showcasing, as it reaches back to the 90's rave-electro genre and does it masterfully. Check his website and MySpace for more tracks and also a video for Scream that could need more than a few hours of adding extra live footage and the complete addition of a Rubber Johnny-esque scream-o-marathon instead of using the same three or four clips over and over again but still, dig this.

REPTYLE

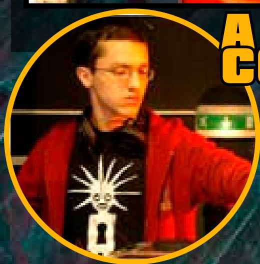


Oldschool Gothic hasn't been buried, it's only hiding. Bands like Reptyle keep it cherished and nurtured for the next revival, with McCoyesque vocals and songs that every darkwaver and Gruftie will play all over and over again. Sounding like the great ones and a bit like Ikon or The House of Usher (and also quite a bit like Japanese visual kei minus the Nihongo lyrics), this band should take you back to the safe old days. Our fave is Descent to Heaven, (reminding us a bit of Stone Temple Pilots' **Plush**) so be sure to check at least that one!

INFERNOSOUNDS

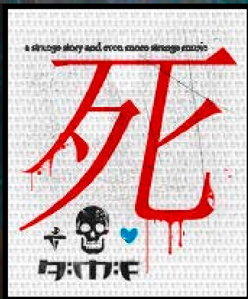


Nordhausen band INFERNOSOUNDS plays "dark dance pop", according to themselves. We'd say they're like L'Ame Immortelle without their deadly passion or Pzycho-bitch without any apparent bitchiness. Their second album **I Feel** features some 18 tracks that sound very much influenced by the 80's electro and synth sound but with unsatisfactory music production quality. Conny's vocals fit perfectly into the rock or angry synthpop genre but she'd de-serve more cunning effects, more diversity, more breaks, harder basslines and nicely laid out drums. The **Spiritual Cramp** remix of Endlose Wege sounds awesome, though.



A DAMAGE COLUMN

ALL MY FAULTS



Steve:Kiai and Jonas:Iscariot forms this Zwingenberg band whose influ-ences are named as 'alternative', 'j-rock' and 'metal'. How-ever, the online-only album **Secrets** that comprises the best 12 tracks of the past 3 years, shows more synth-pop and dark electro than anything. They've got good ideas there alright but somehow it doesn't really click together. All Forgotten sounds pretty much like **Goteki** and the pre-refrain synth line is awesome - apparently that's where their main strength lies.

THE SLIMP



The female-fronted Gothic rock project called The SlimP plays some catharctic dark-wave music, much in the vein of Siouxsie & The Banshees and Mephisto Walz. Not even one note of liberation or release in their materials we've heard so far but to anyone who wants to experi-ence the depths and woes of human emotions, let us guide you towards this band. They recently became a four-piece (in November 2005), last year also saw their second CD Some Seconds Later. One of the finest pieces of German Goth we've heard recently.

HYDE



FAITH

Hyde, who is better known as the singer of legendary Japanese rock band L'Arc-en-Ciel, started his solo career a few years ago with mixed results. Roentgen, his first album turned out to be a quite interesting, atmospheric work, but with his second one, 666 he went into a completely different direction and shifted towards what could be best described as 'MTV Rock'. With his latest release he keeps on going to this direction and he even gathered a bunch of American musicians around him (including ones that worked with Nine Inch Nails, Marilyn Manson, The Cult, No Doubt and such). Their presence is very obvious all over and as a result 'Faith' sounds like a very professionally made American Rock Album. And this is exactly where the problems begin. Beside Hyde's unmistakeable voice and singing style, it lacks everything that makes L'Arc-en-Ciel (and even Roentgen) so special, instead it sound like a work of a rather average US rock band. It is still a solid album that might find its audience in the West and there are some better songs, such as Dolly, but nothing that could live up to what we expect from a musician with such past and we can't help to think that he should spend more time with L'Arc-en-Ciel instead of putting a lot of energy into his solo works. (Ki-oon)

GAZETTE



NIL

Ever since they started back in 2002 many people wrote off Gazette as a band that follows the footsteps of Dir en grey a bit too closely and it was never as obvious as on this new album. However, they never did such an excellent job at it either. In several songs (Maggots and Discharge being the most obvious examples) they faithfully follow Dir en grey's recent metal-influenced style, but the big difference between the two bands is that, unlike Deg, Gazette did not abandon their more typical visual kei sound either, which makes the album even more diverse and enjoyable. The more old-school tracks are mostly pretty well-made as well, but the harder ones make NIL their strongest release so far; they show excellent, mature song-writing skills and even Ruki's voice sounds way better than ever before, showing what a great potential he has. Their more recent works already showed progress, but this is the first time that they really succeed to deliver the punch they are supposed to. A real big step ahead for the band, which beside pleasing their old fans, also offers a perfect starting point for anyone who haven't heard anything from them before. (PS Company/King Records)

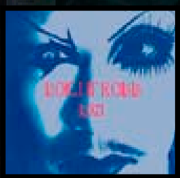
MOI DIX MOIS



BEYOND THE GATE

After the recent departure of Juka, MDM returns with a new singer called Seth, but that's about all that is new in Beyond the Gate. Otherwise it follows the same path that Mana, the band's leader began after Malice Mizer disbanded and he started Moi Dix Mois back in 2002. Even the new singer does not make much of a difference, as his voice fits perfectly into the previous line of 'Mana-singers'. Still, this mini-album is definitely a step forward compared to their previous album, which, with the exception of the outstanding Perish, sounded like one song recorded under a number of different titles. Now, staying within the boundries of their typical style, they are being as diverse as possible, which makes this a surprisinlgy enjoyable release. They still sound like a mixture of the Cradle of Filth brand of tacky black metal and the Malice Mizer brand of tacky French retro influences, spiced with some heavy, electro-industrial sound, but now at least it shows that they try to get as much as possible out of this formula. Let's just hope that it is a sign of Mana finally getting back to form. (midi:nette / Europe: Gan-shin)

KÖZI



LOKI N'ROLL

The latest effort from Közi (former guitarist of vk legend Malice Mizer, plus one-half of the electro-industrial project Eve Of Destiny) is a rather mixed bag. After a short intro we get two very raw rock songs, which are fine afterall, but a bit disappointing knowing what Közi is capable of. Then comes a 180 degree turn with Que Sera Sera, which recalls the most playful moments of Malice Mizer and then the more electronic Curious Nuance which has the potential to be a great song, but is somewhat ruined by dissonance. Who's Mind is a nice little piece of weirdness, while the mesmarizing Night Creature, complete with a strangely dancable, club-friendly beat, is easily the best track of the album. It is followed by two more kinda so-so songs and then it all ends suddenly...the album hardly passes the 30 minute mark. I expected a longer and more importantly much stronger release from him especially after waiting two years since his amazing first album, Catharsis. It has some great moments, but unfortunately they are just not enough to compensate for the shortness and the filler tracks. (L'in Solite)

12012



PLAY DOLLS

12012 is your average visual kei band in all possible meanings of the word. They follow the most typical sound and look of the 90's indies scene, when bands did not try to be all cute and bouncy as nowadays. Also, as most of the smaller vk bands they also do not seem to keep the quality level and while they are pretty much capable of doing great songs, they have even more terribly generic sounding ones and here, on their first full-length album, this is even more obvious than ever before. There are some better songs (including With Shallow or Icy-Cold City which is also supported by a great promotional video), but most are very average ones, that feels like something we have already heard from other bands many, many times and you can't help, but want to skip them. So, even though the album is only about 47 minutes long it feels a bit too much and makes you wish that such bands would stick with releasing only singles and such and not full-length albums. (Under Code)

PLASTIC TREE



CHANDELIER

For anyone who didn't follow the recent releases of Plastic Tree, the new album will come as quite a surprise. For a long time the band was defined by its mellow, dreamy sound that has more to do with altern-rock and shoegazing than anything else, but listening to the first few tracks of Chandelier the first word that comes to mind is 'metal'. And metal from the more aggressive type. Even the more playful Puppet Talk has quite brutal guitar sound, which will make anyone, who only knows the band's early releases, drop their jaws. And they do a surprisinlgy great job at being harsh and angry. The strongest of these tracks is probably the single-track, Ghost, but the rest is just as excellent. However, after several songs, the album turns towards a much more traditional Plastic Tree sound with their trade-mark trippy style and stays like that until the end, closing with the somewhat jazzy Last Waltz. A very decent release, with several tracks that might take quite a while to used to for fans of the bands older material, but it is absolutely worth a try and in case they can't get used to it they can just skip them and the rest of the album has more than enough to offer to them as well. (Universal Japan)

A CASE COLUMN



OUR MENACINGLY KNOWLEDGEFUL CASE, EDITOR-IN-CHIEF OF SOUNDOFJAPAN.HU NOW BOLTS MIDGETS TO YOUR HEAD WITH GLEEFUL DOUGHNUTS! YEY!

IN OTHER NEWS, THE SIX REVIEWS ABOVE REPRESENT THE BEST MATERIALS THAT WERE RELEASED WITH THE OTHER 100'S OF INDIE/MAJOR VISUAL/ROCK ALBUMS.

ANGELSPIT
KRANKHAUS CD





BEST RELEASE ACCORDING TO THE DOSE #1

As thick, powerful and vibrant as Skinny Puppy's Process. Will be as legendary as well. Australian mega-powerhouse project ANGELSPIT debut material packs several punches worth of crossover pleasure. We've seldom heard albums which are equally floor-fillers and zonerun tracks at the same time, but Zoog and Destroyx pull it off masterfully. Sue me, guys, but ever wondered why nursery rhymes are that powerful? They have this elementary sense of rhythm and language use that propels your mind onwards and the next thing you know is that your brain keeps counting the beat tickers. Angelspit does this on the industrial level. Tongue-in-cheek lyrics, extremely well produced audio that sounds and feels organic and a sense of crossoverness that keeps picking the best moments of industrial metal, breakbeat, electro and everything else that keeps you stomping the dancefloor. They're a pretty deadly combo - they have long months of work behind their product and you really can't deny that. They look awesome. And they're one of the best guys on Earth. Look out for them, they're the new world order. (self-released)

GOLDEN APPLES OF THE SUN SHOWCASES THE BEST PROMO MATERIALS WE HAVE RECEIVED SINCE THE PREVIOUS ISSUE. WE RATE EVERYTHING WE CAN AND WHAT ENDS UP HERE IS REALLY SOMETHING YOU HAVE TO GRAB. WANNA SEND US YOUR STUFF, TOO? CHECK THE EDITORIAL COLUMN FOR OUR P.O. BOX ADDRESS AND ONLINE CONTACTS. AND NOW, THIS TERM'S FAVOURITES ARE...

COLLIDE
LIKE THE HUNTED DVD
+
LIVE AT THE EL REY CD





BEST RELEASE ACCORDING TO THE DOSE #1

Forget what you knew about Collide. Forget every single thing you knew or heard by Collide. Adapting their studio performances astage was a dream to come true to them. For us, it's making a legend bigger by destroying it and putting the elements together. Making it something completely bigger. Statik and kaRIN teamed up with guitarists Scott Landes and Rogerio Silva, percusive bassist Kai Kurosawa and drummer Chaz Pease for fourteen brilliant tracks. As maturely sensuous as Siouxsie & The Banshees and maidly alluring as Switchblade Symphony, Like the Hunted's approx. 65 minutes of footage will leave you knowing that this band has two huge talents. Knowing music and knowing fusion. While the CD includes the video edit of Euphoria, the DVD has more bonus to tease you: five videos, two acoustics, lots of photos, inteview/video outtakes and also multiple angles for the show. I happened to convert a couple of my friends with Razor Sharp, since then, they're all Collide. (Noiseplus Music)

A DAMAGE COLUMN

GOLDEN APPLES OF THE SUN

(the best promo materials in The Dose mailbox)



PHOTO: KEVAN MORIN

MILITANT CHEERLEADERS ON THE MOVE



STRIKE ONE

This duo has really duped us with their single Freaks, since we enthusiastically proclaimed them the new champions of EBM. Strike One, on the other hand, came off as a totally different affair, no wonder we're missing the frantic revel of Freaks, that level of energy is only approached here by Black Flag, one of the few retro EBM tracks. The Nitzer Ebb - DAF-ish bases are present, but in its entirety the disc is more of minimal electrotechno/electropop, with tasty monotonity, repeated lyric elements, and the sense flippancy from their previous work. Its uniqueness and wonder is this very monotonity and their sense of self-irony, and moreover, they are able to touch a wide range of atmospheres: from the revel-inducing Neuropa to the amusing Big Gun and the previously-mentioned climax, from dramatic breather War with its hallmark electropop synths to the totally minimal body music of Third Base. Its potential advantage may prove detrimental, however: the songs omitted from the list meld together already at first listen, and may easily become skips for the audience (the interludes even more), but do not bother: with the highlighted pieces you can show off even before your friends more versed in other aspects of the electronic music scene. **(Memento Materia / Infacted)**





COVENANT

SKYSHAPER

It's time we got used to Covenant re-defining themselves from disc to disc, moving towards new horizons. During its meanderings one of the scene's finest tried to fulfill two wishes at the same time, but this very thing made their material divide the audience: trying to combine Northern Light's melodies and the previous albums' minimalist style on the album awaited with tense but great anticipation by their fans. The euphory caused by the single Ritual Noise unfortunately only resulted in moderate enthusiasm: the end result, albeit satisfactory, is quite far from perfect. The songs much more based on the otherwise compelling vocal performance and enchanting melodies (Brave New World, The Men) sometime reach quite far into electropop territory (The Pulse, Happy Man), but can hardly reach the goal due to the disc's minimalist, restrained-strength approach. Even 20hz, heralded in with quite much hype, cannot invoke the wild joy of unrestrained speed. A refreshing exception is Sweet And Salty's bare, mechanical monotony, but unfortunately really strong numbers cannot be found on the album, and the final version of figurehead-to-be Ritual Noise has been castrated beyond relief, we want version S back! **(Synthetic Symphony)**





THE CRYSTALLINE EFFECT

BLURRED EDGES

A really pleasant and unique debut disc preceded this EP. A flickering light left on and forgotten in a grey city night is the colour and atmosphere of the material. The style is still lo-fi electro with female vocals with a turn towards trip-hop: a really unusual sound in the scene, which won't be conquering huge club after club, but is ideal for a nice late night drive. The record carries restrained, solemn songs, showing the grimmest side of the band. Only Nothing Warms This Room's midtempo provides some rhythm-based dynamics, but it's built on bases that practically scream for a remix - it may easily become a club hit under adept hands! Apart from what was written above, however, I'm somehow dissatisfied: although the new songs carry the charm of The Crystalline Effect which I've already grown to love, the difference is becoming more and more evident. Nevertheless, I've remained confident, knowing that the band is able to create much stronger material, especially when they focus on trip-hop, more dramatic trimmings and more abstract effects. **(self-released)**



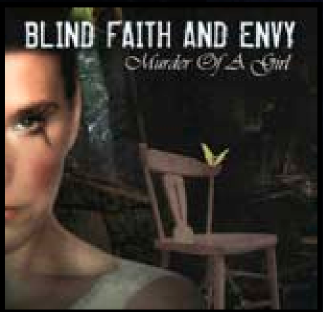


ASCII DISKO

ALIAS

We'll be hearing much of Daniel Holc's definitely eclectic music on E-clash parties, as it combines bravely the elements of electro, e-clash, wave and techno and even includes guitars aplenty. His mostly guitar-driven electropop play is to be gobbled up by the lollipop-scene. Beside this, however, it unfortunately suffers from the typical e-clash malady, namely that it overstuffs the listeners in no time and becomes a tiring toss quickly - and the second part of the disc being instrumental together with the excessive stretching of songs add insult to the injury, it's like Daniel's trying to keep on proving how many ways he can twist the same sampling. However, Closer is so much of an ear candy that we've been skipping the remainder of the disc for long because of it: we'd happily be playing it in a party chock full of lovers, watching ensuing wet kissing orgy with a wide smile. (Ladomat 2000)

BLIND FAITH AND ENVY



MURDER OF A GIRL

This American synthpop duo, who have found their way to our hearts with their first disc, have unexpectedly parted ways with their label and are getting back to us with a self-released second album, which ventures into new directions while retaining its lovable merits. Those who have missed the dynamics from The Charming Factor and even those who by chance wanted a more somber atmosphere can now find what they're looking for. The opening The Smallest Rewards already sticks in our heads and makes us hum on, even though that's only the first song: we'll be having similar experiences with the rest of the songs as well. A sincere, catchy and versatile work we may compare to the previous disc even with its new directions, as harmony reaches further than these eleven tracks, connecting the two works. Recommended to synth-poppers, especially to them. (self-released)



SPETSNAZ

TOTALITAR

I really would have cussed them if they had repeated Grand Design, and be honest, listening to Degenerate Ones, there was quite much of a chance for that. But wonders never cease and I'm happy to announce: EBM-display Spetsnaz, so far famous for their militant uniformity, is finally showing its experimental side on this new record, which sure enough became a more mature and serious opus than its predecessor. Of course they stay in style, they haven't even changed much of their being a Nitzer Ebb clone, but they allowed a wider range for themselves, mainly on the fields of rhythm formulas and synth sound. Finally they're not only showing EBM's obvious, stompy face, and listening to the closing - and title - track is backing the statement - which hurts many deeply - that goa grew out of EBM. The studio work is exemplary: the material sounds really strong and well-balanced, so nothing's hampering its enjoyment! But there's one thing that's not to be forgotten: the really tough guys aren't listening to this, not by any chance. (Out of Line)

THE LINKS

militantcheerleadersonthemove.com
spetsnaz.se
dismantled.org
thecrystallineeffect.com
severeillusion.com
blindfaithandenvy.com
asciidisko.com
covenant.se
placeboworld.co.uk



A MOFOMAN COLUMN

SEVERE ILLUSION



PANOPTICOM

We've got to know Swedish Severe Illusion as one of the main figures of no-compromise noisy minimal EBM, nobody would think that they are some really benevolent animal lovers, who would be in quite a dilemma if their homeland's social security system would collapse and a dozen humpbacks would run ashore a few longitudes away at the same time. Listening to the stompy retro of I Am The First Commandment or the band's hallmark distorted-to-the-extreme vocals in Too Many Years we may state that Severe Illusion's still walking the rough path lain down by themselves without falter or compromise. Rough, since noises layered upon minimal EBM beats coupled with the harshest vocal distortions of the genre have never attracted large crowds. The new direction included in the press release can be observed the most in the grind titled Center Of Attention, which comes off as a veritable noise hymn. So, we await the third longplayer with great love, in the spirit of underground, demented, sincere-to-the-extreme niche music. (Plutonium)



PLACEBO



MEDS

Placebo's already been around for a decade, a brand-newest teen cult band, which has indeed broken the line of Nancy Boy - Pure Morning - Every You Every Me with its previous record, this fifth one is acknowledged to return to the guitar-riffing of old. The androgynious-rebellion of the earliest times have become more restrained and evolved to be a cleared-up, but quality product, we may already be sure of it by listening to the opening track - Meds is one of the best recent Placebo songs! The momentum goes on with progressively better songs - I would highlight Space Monkey's lyrics fitting the rhythm perfectly and its grim atmosphere - up until Because I Want You, which is a likely candidate for the dubious honour of being the weakest link - of course mostly considering the hardcore fans, those new to them will be loving it. This song's also a dividing point, from then on the disc slows down and becomes more thoughtful, making the attention wane. Broken Promise's peculiarity should have been provided by a guest appearance by Michael Stipe (R.E.M.), too bad you can hardly recognize him, being restrained as he is. The last piece, Song To Say Goodbye, brandishing Brian Molko's lyrical genious, waves goodbye as an average fan to the second part of the disc - I doubt I'll be seeing you again. (Virgin)

DISMANTLED



STANDARD ISSUE

Gary Zon, thank goodness, is not only adept at taking up sloppy, disgraceful poses in gas masks for the sake of photo sessions, but also at running a band remarkable in all its aspects - we'd rather salute him for the latter activity. Growing from the original Front Line Assembly clone to a poppish electro-industrial band over time, the new disc provides for a total culmination of Dismantled's evolution. Beside the heritage of its EBM-indus forebears we may discover the effects of NIN on his music, alloyed with unforgettable tunefulness and playfulness. Even in the same song he's utilizing the wide palette of vocal effects without any bounds: vocoderized, distorted, or even the bare, primeval form of the vocals, sometimes a little falsetto, really spice up the material, but there's also nothing to complain about the bases. Attention provides the most tingling bassline of some time, we can hear a wonderful piano-singing combo on Standard Issue, and Anthem's got a huge remix potential (the Anthem single being proof of it), and Breed To Death's complexity can convince even the most truculent! One of the year's biggest records, no argument. (Dependent)



A MOFOMAN COLUMN



AURAL VAMPIRE



VAMPIRE ECSTASY

What happens if a representative singer with some peculiarly good vocals and a synth-wizard behind a hockey mask mixes **eurotechno** of the nineties, **italodisco** of the eighties, **electroclash**, strobe, B- and Z-movies with vampire sauce - and all of this in Japanese? We tell you. AURAL VAMPIRE - the project of Exo-Chika and Raveman conquers both goths, electro-heads and the trash-loving crowd, all at once.

There are tracks that can make the filled dance-floor even more packed - for the first time, without the people knowing them. Such are the pulses of AURAL VAMPIRE. On our J-music party called **Nippon Shoxx** the crowd reacted just like that. AV songs are listener-, atmosphere- and style-friendly with the devil of cheeky eclecticism behind them. As the soon-to-be institutionalized ideal of vampireness is paved with frills, stage S/M shows with no age limits and world-stricken pain in Germany and the rest of the European continent, the situation here, right here, is completely different.

Trash-shock electro-synthpop, says thre reviewer if he really needs to summarize what he hears. He'd simply love to call it good music, his heart would tell him so, he tried the album with five different music genre crowds and it proved catchy with all of them.

Besides the more **techno-ish tracks mastered to the dancefloor** (the title song Vampire Ecstasy, The Repoman that revives the very mood of the Mortal Kombat soundtrack or Disco King, touching upon the British techno sound of the 90s with a bittersweet flavour) one can find **almost J-poppish** tracks as well (hands-down favourite is Preservative Woman), Crimson Tyrant is an early and hectic acid and Hana no Sekigake would be the slow soundtrack song for a dramatic film noire.

An even better introduction is the freely downloadable **Economical Animal Superstar** with three tracks - the title track that sprinkles the electroclash massif with romantic fairies (yes, it is like that), the disco-laden bubbling Darkwave Surfer and Vampire Ecstasy remixed into nu-metalish riffing by Kohki/**Destruct System**.

Unquivering on the perfect border between mainstream and underground. We love it. **(Culture of Asia)**

SUNAO INAMI



REPEATER

I pay mighty tribute to Repeater. It is quite seldom that I meet such an ambient-emphatic album which sticks in the ear for a long time and can instantly broadcast very crystallized atmospheres. The reverb-filled, uptight Trace Route evokes Mick Harris' **Scorn**, its sequel, Waves on the Table serves us the best ambient-techno of the 90's (if you loved the **Future Sound of London**, you gonna love this), Modifiers Control is by far the best track with its whizzing broken electro, a bit in the vein of **Lassigue Bendthaus**, Rainy Wales returns to the thick sound with oldschool-style cropped speech samples, as if with a 8-track tape device, similar to the classic **Front Line Assembly** demos, the title track Repeater is another enlightened, piano-accompanied ambient-techno.. I can compare this to the classic FSOL album, Lifeforms in depth and intensity - where electronic music doesn't mean it was made with machines, it means you can hide in it, you can disappear in it and you can swim above the data towers of Kobe in the infinite synaesthesia. **(electr-ohm)**



A DAMAGE COLUMN



DELAYED

Three years later synesthaesia is gone and comes a colder mind music along the edge of circuitry. Track titles (M2_12/19_edit_3, 2/19/04_rec2_v5) speak of continuous re-interpretation and re-work, reminding me of Switzerland-based **Lassigue Bendthaus**' classic album **Cloned** - yet ripping it of its wild genre swings. After the starter ambient M1_1/5 comes the dark-breakcore of M2_12/19_edit3 (being not that far away from **We Have Explosive** by **FSOL**) and to all that comes some subtle glitch-core, the bassdrumless hardhouse of M9 which would definitely fit into Berlin-based Club Tresor and some more ambient - one huge piece of surprise is the ambient of M5_v5 evoking decelerated pornographic images in the vein of **Toshinori Kondo/DJ Krush** (here the trumpet soundscapes are to be thanked to **Werner Hasler**) and the subsequent road movie of M6_v5. Six minutes of fast-forward Japanese nightlife, 168 hours of an internet café and camera reels of a hipermodern autobahn. Delayed is much tenser than its predecessor, harder to digest - yet more mature and laidback. **(electr-ohm)**

SUNAO INAMI



AN IMPULSE OF ACOUSTIC

As much as **Repeater** is organic and deep-delving and as much as **Delayed** is a meditative play-doh for the mind, **An Impulse of Acoustic** is that cold, white and misanthropic. The tundra documentaries of the seventies would be perfect accompaniment - the 21 minute 27 second track (being the longest one on the album) Denomination gives in an extended panorama picture what **Jean-Michel Jarre** did with a much more pulsating and melodic **Equinoxe** - showing a decelarated cell landscape, with awe-inspiring equanimity. Inami handles serenity-breaking moments more gracefully now - Urchin and its remix a **Plastikmanish**, bubble-bursting glitch-techno, Quarantine is a dub sound system performing in a metallic hangar, drowning in echoes and Rectifier ends up as a rhythmic chain reaction manifesting itself through glitch-break. The album ends a troubled and tense end with the reprise of Urchin and hanging on the end of the strain we sit morosely and expect the fourth material - in what state of zen mind shall we see a yet unknown cthonic pit? **(electr-ohm)**

MY PASSION



BITTER TOO

The bright young things of London-based MY PASSION really have it for the hurtabilly kind of Goth. Mix the minimal-but-polished sound of early **The Cure** with the emotional touches of UK indies like **Pulp** and add a creeping layer of shrilling synth that's a total hit with the Gothic crowd, Addams-style. I really had to check the date on the new single of Laurence René and his company, it sounds so distinct, you can't say whether it's from the late 90's or the late 80's. Note, this is not bad. This definitely means there's a revival coming up and we're glad to hear that. The guys offer two songs on their newest CD, Bitter Too and Tomorrow Girls, both of them energetic teenage-angst new-wave Goth-rock-ish songs. They're catchy and must surely be hundred times better live but the thing that's the greatest stuff of all on the CD is the video for their song The Modern Way to Madness. That's the bestest teenage Nosferatu anthem we've heard since **Killing Miranda**'s floor-fillers and although it's not that much of a riff-centric stomper, give this to anyone who has a touch of rebelling sensitivity and he'll tear a whole building down. Crying. We love you guys. Create more. **(self-released)**

F.A.Q.



IS PORNOGRAPHY ART?

If this was a movie, it'd be a Swiss-Norwegian-American co-produced documentary with lots of social aspects, daring but brief details of sexually explicit reels and some confessions as well, with Switzerland taking the lead in all this. Rewinding a bit, you could even remember Side-Line writing about rumours that Jenna Jameson and Stephan Groth have an axis together, working on an album. What was true, though, was that both of them contributed to F.A.Q.'s LP **Is Pornography Art?** APB and Vivid-style American fucking has media value, just Google this album and you'll see. We Come in Pieces, the track Groth laid his vox on is all minor chords laid on a veery moving groove with the kind of vocal work and lyrics you cry out loud (tears included) in all anguish. Jenna's monologue on Heartbreaker doesn't really fit here, though, it's more of a touch than anything. Their collaboration, Groth's **Fairlight Children** doing an e-clash remix of Heartbreaker, is pumping but the best tracks, like Minor, The World is Cold Enough, How to Make Love Like or Hyde Park are simply F.A.Q. synth-pop fare, thick, driving and passionate. Synth-pop fans should absolutely taste this but if you're up for porn, check the stuff Juno Reactor did for Traci Lords instead. **(Synthetic Product Records)**

L'AVANTGARDE



TAKE ME S.I.M.

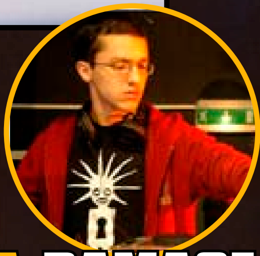
I got to know this Hildesheim-based synth-pop duo back in 2002 with their album Musicment and that's because of one song entitled Live Your Life. Its sheer energy and flowing happiness was a huge force to make me remember singer Frank Lavant with his very characteristic voice talent and the synthpop forging fingers of Nick Goldsworthy. SPR sent us the promo called **Take Me SIM** which comes from their second album [which is unfortunately still dated to 2004], entitled Inside Out. Although I still can't ever understand why emotional and moving tracks like great synthpop hymns always start out in the lyric self's mind and why they end up with leaving this world behind in every piece of refrain available, Take Me SIM's a real mover, as summer as the best of **Chicane** and as much synthpop as you could ever wish for. The remaining two mixes are somewhat on the no-no side [especially the hard-floor mix] and the acoustic guitar version of Dedicated is quite powerless. The remaining 13 minutes long medley is a mix of the Inside Out tracks and there are quite a few gems. Remember, if you want lifelover synthpop with good vocals, L'Avantgarde is there to look out for. **(Synthetic Product Records)**

REACTIVATE



REACTIVATE YOUR MIND

If Zoth Ommog's Dark Illumination would have started off with synthpop instead of climbing on the Haujobb bandwagon, this is how they'd sound like. Crystal clear and honest, with a touch of a youngster's debut album. The kind of open-heartedness and expressive exclamation mark that only first albums can offer - and you smile, because being mature in music doesn't always coincide with happiness. Frank and Marc aka REACTIVATE are out with their debut album **Reactivate Your Mind** on SPR, doing the kind of eighties pop-inspired synthpop with some heavier percussive foundation. Very melodic, with vocals undistorted, this is a commercial radio DJ's wet dream. We love the title track's electric boogieish vibes! (Synthetic Product Records)



A DAMAGE COLUMN

V/A NEGATIVE IMPACT



V/A - NEGATIVE IMPACT V0.1

Make it hard, dark, edgy, creative, experimental and filled with electronics. Tracks that fit these criteria comprise the compilation of the Thirdwave Collective entitled Negative Impact v0.1 by bands such as JILT, BioCarbon 13, Infinity Interrupt, AM22 or the slamming N.U.T.E.. To all the bands but the previous two: you deserve to be sent back to a music-fu school. There's also one elementary rule to know: **if you don't feel your mastering skills are good enough, take your favourite album and apply its sound as truthfully as you can.**

Thirdwave Collective is strengthened by names such as Alaska Highway, Jerico One, UV or The Azoic - the compilation, on the other hand, focuses on eighteen tracks by ten lesser-known bands. We have two to mention: one is N.U.T.E. whom we came to known when their Dronefunction EP came out (if unknown, you have to listen to their Hocicoesque track MassEVL off their website NOW), the other is synthpop-electrohead Alexandre Marc, aka AM22. N.U.T.E.'s track ROSB sounds as if Stromkern's electro-hiphop would have lent Godhead's six-feet-deep guitars - and as for Alexandre Marc, according to his website and featured tracks, we wouldn't really make him a dark scene figurehead, but hey, varietas delectat - and this compilation gains from him greatly. (PfF Productions)

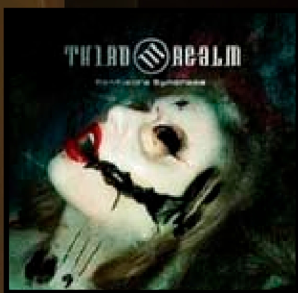
SCREAMING FOR EMILY



MALICE / SCRIPTURES

UK Goth returns in New Jersey! The eighties formation SCREAMING FOR EMILY comes from New Jersey, surprising us with two CDs that come from the past. Their EP Scriptures was originally released in 1987, making The Love, its fascinating and very catchy opening track an instant club hit. I wish the overall quality of enthusiasm and power would last until the last track but unfortunately it's only that single track that would keep you looking for more releases of these guys. If it weren't for their debut album that was released in 2005, 16 years after it's been recorded. Mind you, that's a real tour-de-force for oldschool Goths as it brings us back to the days when 4AD was still in its heyday and UK Goth was something you couldn't discard for a second. Emilyists take their time to set the perfect ambience, mixing the eerily **New Model Army**ish vocals of Philip Sciortino, Jr. with early **Clan of Xymox**ish and **Cure**ish (think a bit liberal version of Pornography in terms of a darkly emotive mood) musical backdrops, focusing only on synths, pianos and keyboards. Thorns is a perfect choice for opening, it's the kind of track you play over and over again, going on to -the otherwise brilliant second song- Deepen Yourself a few days later. Screaming for Emily is back and even if you're a Goth to whom the music before London After Midnight is powerless and whining - do change your mind. That's a good introduction to bittersweet Goth, tasting like a warm of cup of tea on a gloomy, thunderstorm-filled Sunday afternoon. (North End Records)

THIRD REALM



RENFIELD'S SYNDROME

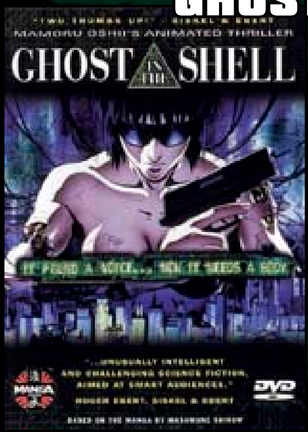
Nathan Reiner's project Third Realm is quite a stomper for a debut EP, showcasing some decent dark electro. Although it tends to get monotonous at certain moments (which is a definite plus on the floor, though), it has very promising moments, such as Medicated Machine, one track I'd wholeheartedly recommend to fetish DJs all over the world. Devi Gottschlich's vocals are well-placed and Nathan should also experiment more with his, like he does a bit of a duet play in The Ghost of Eva Braun. His basslines should be harder and his melodies meaner but he's on the way up - he's recently been remixed by System Syn and even Razed in Black himself! Thumbs up! (self-released)

THE BACKGROUND IMAGE WE USED BETWEEN PAGES 116-123 COMES FROM THE CYBERPUNK MMORPG NEOCRON, AVAILABLE AT NEOCRON.COM. THE COPYRIGHT LAYS WITH THEM. INFORMATION, ON THE OTHER HAND, WANTS TO BE FREE.

CP.ANIME

THE UPCOMING TEN PAGES WILL INTRODUCE YOU TO A FEW BUT WORTHY GEMS OF CYBERPUNK CULTURE. OUR PRIMER MEANS FIVE TIMES TEN WORKS OF THE CP CANON. WE BEGIN WITH ANIME.

GHOST IN THE SHELL



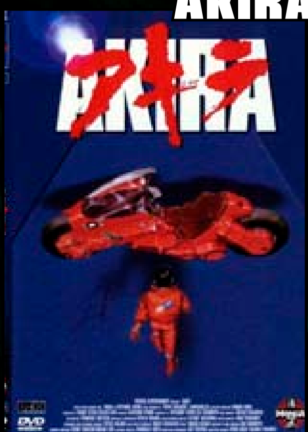
DIRECTED BY: MAMORU OSHII (1995)
Primary silicon extravaganza. Based on the lengthy, quasi-political manga of Masamune Shirow, this has classic written all over it. Conspiracy, action, repeated submergings into virtual existence, limitless questioning of humanities, a good script, soundtrack by the acclaimed Kenji Kawai, lots of gunfight and some sizzling hot protagonist. Apparently inspired the Wachowskis as well but then again, what hasn't?

SERIAL EXPERIMENTS LAIN

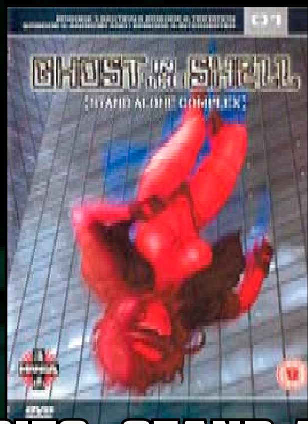


DIRECTED BY: RYUTARO NAKAMURA (1998)
Existentialist cyberpunk mystery. Lain has always been and will always be a borderline syndrome in itself - those who've sat through all 13 episodes will wholeheartedly say "yeah, anime sucks BUT Lain!". Enters a girl whose classmate apparently committed suicide, then writes her an email the next day and then the next thing you know is agents and a vat full of cables. Yes, please, hayaku hayaku!

AKIRA

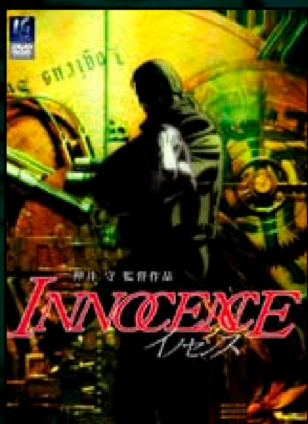


DIRECTED BY: KAZUHIRO OOTOMO (1988)
Biker gang member Tetsuo turns into a military-enhanced psycho who, like all good ninjas, flip out and destroy Neo-Tokyo. Even like this, stripping down all sociological and post-apocalyptical layers, it's a flic you HAVE to see. Akira is to J-cyberpunk what Neuromancer was to gaijins. Too bad the movie was released officially in Hungary this year, 18 years from its first screening!



GITS: STAND ALONE COMPLEX

DIRECTED BY: KENJI KAMIYAMA (2002-2005)
The first anime series that goes hand in hand with its original full-length movie with no compromise in its storyline or production value. Section 9 lovers will go amok - this is logical, episodic and mind you, Laughing Man is one of the most interesting and well-built villains of the electronic age. With two full series, SAC, as fans know it, is likely to continue. We definitely recommend this.



GITS2: INNOCENCE

DIRECTED BY: MAMORU OSHII (2004)
With Major Kusanagi lost, Batou and Togusa take the burden of solving the case of stray androids killing people. Note: this is not an action flic. The visuals are awesome, the atmosphere brooding and over-intellectual and you definitely have to watch this at least three times to notice everything. If you've seen Avalon, quite a lot of minute details grin back - and we don't mean the obvious bassethound here.



A DAMAGE COLUMN

BEST EYECANDY!



KARAS

DIRECTED BY: KEIICHI SATO (2006)

One word: YES. Karas is the best eyecandy we've ever seen this year and is definitely on par with Innosensu. If that one is subtle, this is teenager-angst retinal orgasm at its best. Buy this. And, oh yes, although the plot is quite an excuse for all the action spilling, it gives you its memorable moments, focusing on a place no other than Shinjuku. Karas guardians turning on each other, involving demon machines.. if it's not completely cyberpunk, you could make do with *proto*.

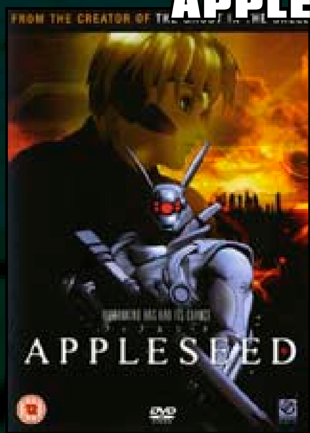
TEXHNOLYZE



DIRECTED BY: HIROSHI HAMAZAKI (2003)

Texhnolyze is as unique a series is as Lain - this one getting on the more psychological and philosophical side with mob gangs in an underground city. A dense, dark and abstract piece of work with Juno Reactor pumping hard on the OST. Yes, THE Juno Reactor. Before you go all psytrance on this one, wastedness wouldn't really help in understanding even one episode. We warned you.

APPLESEED



DIRECTED BY: SHINJI ARAMAKI (2004)

Two things. One, this is based on Masamune Shirow's manga and that guy is pure genius. Two, the cel-shading technology used for CG kicks crazy ass and makes this a milestone in Japanese anime. Otherwise, we'd say it's an enormous pot of clichés.

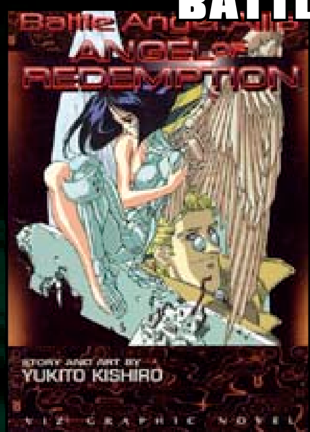


ERGO PROXY

DIRECTED BY: SHUKO MURASE (2006)

Japan's latest in cyberpunk anime, Ergo Proxy mixes French existentialism with Judge Dreddish wasteland zones, pre-programmed androids that suddenly go thinking when infected with a virus called Cogito and yet unexplained creatures of mystical powers called Proxies. We're at episode 13 and we don't understand a damn thing yet. But with Radiohead playing the title song every single time - kudos, kudos!

BATTLE ANGEL ALITA

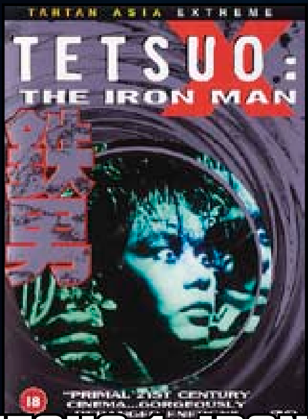


DIRECTED BY: HIROSHI FUKUTOMI (1993)

Scraplands make melodramatic endings. Battle Angel Alita or also known as GUNNM (pronounce Gunmu) is an hour-long romance into the life of android Alita and her saviour, Dr. Ido. You have the basic sky-city/city slumps kind of Metropolis setting and however harsh and touching it is sometimes, we really aren't that hooked on this one. Don't knock it until you've tried it, though.

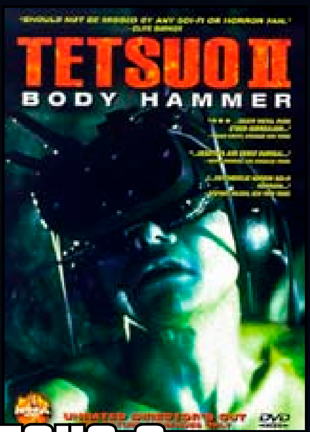
CP.NIHONGO

AFTER ANIME COMES TEN LIVE-ACTION MOVIES STRAIGHT FROM THE URBAN JUNGLES OF THE JAPANESE MIND. OVERCROWDEDNESS, METALLIC TRANSFORMATIONS AND ENORMOUS SHOCK VALUE.



TETSUO 1: IRON MAN

DIRECTED BY: SHINYA TSUKAMOTO (1988)
This is THE Japanese cyberpunk movie. The whole thing begins with a couple overrunning a metal fetishist and ends up with people transforming into surreal hybrids of metal and, occasionally, flesh. The works of Lynch and Cronenberg are hard not to mention in comparison and there's also the stop-motion techniques of Jan Svankmajer... still, Tsukamoto pulled this off without being a copycat to anything or anyone. Keep that in mind.



TETSUO 2: BODY HAMMER

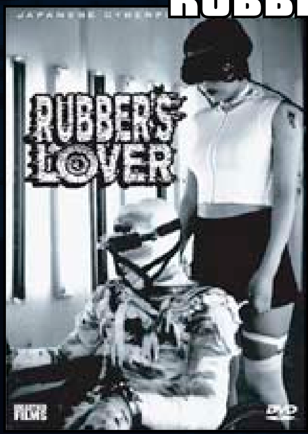
DIRECTED BY: SHINYA TSUKAMOTO (1992)
A gang of skinheads kidnap the son of a Tokyo businessman, he then turns himself into a cyberkinetic gun and finishes them off in a fast-forward fashion. The blue-tinted Body Hammer is not a real sequel, more like a re-adaptation. Still, its industrial soundtrack begs to be listened to and so do we.

BURST CITY



DIRECTED BY: SOGO ISHII (1982)
If Tetsuo is the most well-known Japanese cyberpunk, Burst City is one of the first. Imagine a post-apocalyptic Asian land where the music is dominated by punk rock and everything feels like a mixture of gang warfare, punks, cop brutality, punks, car chases, more punks and riots.
That's where J-cyberpunk started and hey, even Gibson said he wouldn't be the way he is without Velvet Underground.

RUBBER'S LOVER



DIRECTED BY: SHOZIN FUKUI (1996)
Shozin Fukui is the underground creme de la creme in Japan. His Rubber's Lover is a black-n-white documentary of a government project that includes drugging victims and putting them in VR. When the government stops funding and calls the project off, a researcher flips out like a mighty ninja and injects himself with the drug and ends up in a rubber suit. And that's just like scraping the surface.

ELECTRIC DRAGON 80000V



DIRECTED BY: SOGO ISHII (2001)
Cyberpunk at its funniest and grittiest. Shot in a week with a hilariously low budget, Sogo Ishii grabbed two great names of Japanese cinema, Tadanobu Asano and Masatoshi Nagase to play two electric mutants (Dragon Eye Morrison and Thunderbolt Buddha) who fight over Tokyo. Speedpunk meets Tetsuo resuscitation, all in black-n-white.

964 PINOCCHIO



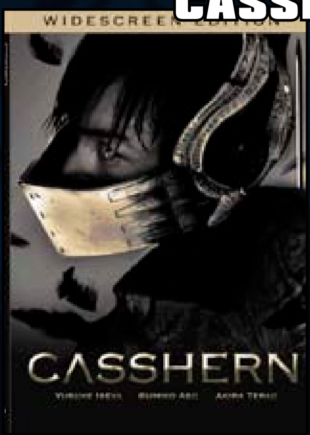
DIRECTED BY: SHOZIN FUKUI (1991)
Perhaps the most viewer-friendly of the Fukui movies, 964 Pinocchio is about a lobotomized sex slave that's unable to maintain an erection. Pinocchio hooks up with a homeless memory-wiped girl, while the company that manufactured him plots to kill him. That, lots of vomit and the eventual sex scenes can make this be a memorable underground experience.

FULL METAL YAKUZA

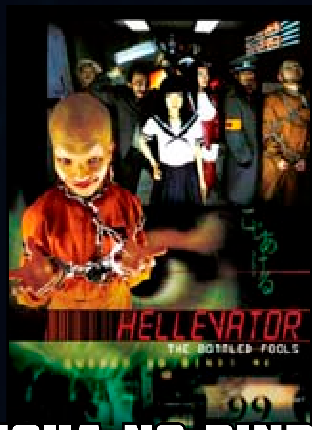


DIRECTED BY: TAKASHI MIIKE (1997)
Shock director Takashi Miike's work is not strictly cyberpunk, more like a farcical version of Robocop, blended with yakuza and a very cheesy, cheap production. Absurd and thrashing around with dark humor, it's one of the things that you have to be aware of, though you don't have to rely on it more than you actually have to. Miike has works a hundred times valuable than this flic.

CASSHERN

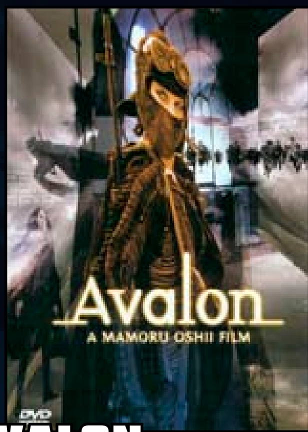


DIRECTED BY: KAZUAKI KIRIYA (2004)
Based on an 1973 anime, Casshern is a stunning masterpiece. The movie blends European and American movies into a unique flavour (from Terminator to Frankenstein), its music gripping, its photography extremely appealing. How wars are won and how heroes change when they have to fight and make hard decisions are key motifs in this movie. Handle them with care.



GUSHA NO BINDUME

DIRECTED BY: HIROKI YAMAGUCHI (2004)
Yamaguchi's newschool piece of movie is known under a few names, from Hellevator to The Bottled Fools. Acting it all out in an elevator connecting a hundredsome levels in an underground complex, this feels like a claustrophobic journey between Cube and Polish sci-fis like Seksmisja. Its sheer weirdness and atmosphere saves it from plot weaknesses and hey, if you're into villains, you'll find two heavyweight champions up for grabs!

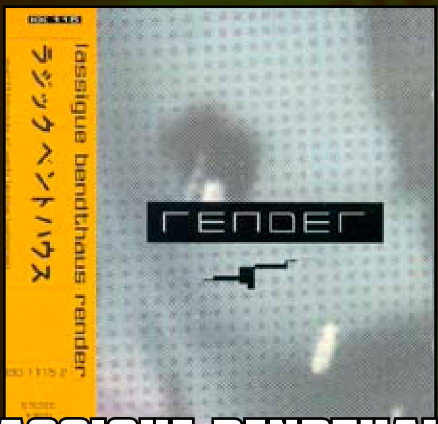


AVALON

DIRECTED BY: MAMORU OSHII
Poland meets Japan in this VR-game-cum-existentialism-flic directed by CP mastermind Mamoru Oshii. (Bassethounds, man, it's all over him.) People are increasingly addicted to Avalon, an illegal battle simulation. Ash, champion of the game, driven by her losses and an ever-emptying world, sniffs out an exploit and sets out to find the secret level. This movie deserves a 10 for everything. Must-see. Must-fucking-see.

CP.ALBUMS

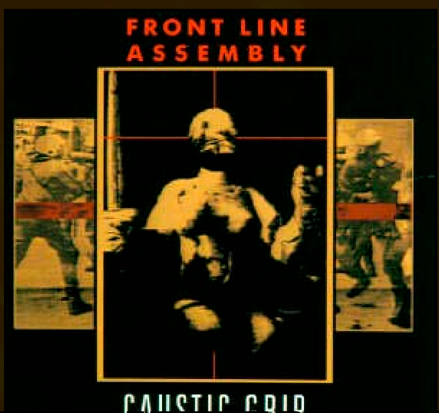
TEN ALBUMS CAPTURING THE MOST REVOLUTIONARY, VIVID AND SENTIENT SIDES OF CYBERPUNK. ALTHOUGH YOU COULD TAKE THIS COMPLETELY AS A PERSONAL SELECTION, FORGET ABOUT BILLY IDOL AND CASSANDRA COMPLEX. ALBUM TITLES SHOULDN'T GET YOU ALL WRONG.



LASSIGUE BENDTHAUS

CLONED, RENDER

Switzerland's contribution to the cyberpunk scene, Uwe Schmidt forged four albums under the name Lassigue Bendthaus. Cloned features fourteen re-combined tracks from the same element, reflecting on the remix culture, Render concentrates more on Japan and the mass media. Uwe also released his Cloned samples on Cloned:Binary openly, doing a huge support to the concept of sound theft. Mighty respect for this man.

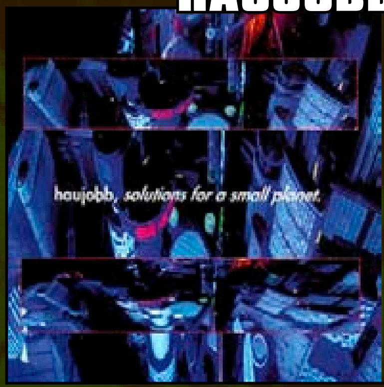


FRONT LINE ASSEMBLY

CAUSTIC GRIP, TACTICAL NEURAL IMPLANT

Bill Leeb and Rhys Fulber were the heavyweight shit for the cyberpunk teenagers in the beginning of the 90's. These two albums were, and still are, paramount to the industrial scene. Tracks like Iceolate, The Blade and Mindphaser are elementary knowledge in the heads of CP afficionados. Since then, they whored themselves into thousand other genres and wrote lyrics anyone could with random rhymes. Too bad.

HAUJOBB



SOLUTIONS FOR A SMALL PLANET

Daniel Myer and his vision of the future is something you would want to listen to in a bar, forty years from now. Pumping, deep, pulsating and intelligent. Haujobb is really the kind of quality entertainment you could show off to your parents and watch them get hooked on the scene. If you need more of the same, try the VERTICAL THEORY album.

INDEX (now INDEX AI)



SKY LACED SILVER

Although obscure and not really known by industrial music fans, Eric Chamberlain's INDEX laid down a perfect cyberpunk album which more often than not deserves to be the soundtrack for the Neuromancer movie. If there ever will be one, of course. It sounds like the mind of an angry techno-dependent teenager on vasopressine after being dumped, trying to hack the world. Brilliant.

SKINNY PUPPY



TOO DARK PARK

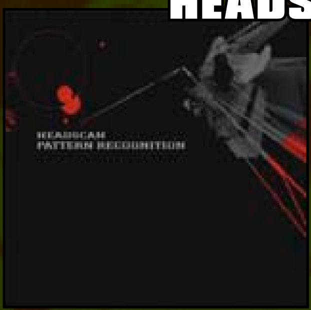
The harshest and the most iconic sound sculptors of the scene, Skinny Puppy is the band that hasn't ever produced a bad song. Too Dark Park comes from 1990, right at the time when the term cyberpunk really got applied to a number of albums. Still, it's raw, powerful, techno-prolific and serves and sounds as the best basic album. Heavily recommended.



MENTALLO & THE FIXER

REVELATIONS 23

Splatter-industrial says hullo with this marvellous piece of Texas work. The Dassing brothers übered Velvet Acid Christ with their unique sound, consisting of clear, shattered beats, loads of speech samples and a layer of gritty-distorted vox. Very complex, very angry and holds Legion of Lepers, the track that serves as the best soundtrack for a Kuang Eleven intrusion. Check the interview with Gary Dassing in this issue!



HEADSCAN

PATTERN RECOGNITION

Mixing intelligent dance music, psychedelic trance and laidback electro, Headscan means what Haujobb meant to the scene ten years ago. These guys know what they talk, know what they do and their visuals are enough eyecandy for tech-heads to cum roaring. Check the interview with them a few pages later.



CLOCK DVA

MAN-AMPLIFIED, SIGN, COLLECTIVE

Cyberpunk space art at its best. Adi Newton and his team of man-machines are behind materials that are on par with Kraftwerk and the electronic pioneers, both metaphysically, ideologically and musically. We'd say grab the 3CD Collective if you can afford a compilation only. If not, get the space travel-influenced Sign and the classic Man-Amplified.



ATARI TEENAGE RIOT

THE FUTURE OF WAR

Coining the new genre digital hardcore, Berlin-based Alec Empire with Hanin Elias, MC Carl Crack and Nic Endo fused punk with break-electro and leftist anarchist views. The result is what the Panther Moderns did to the Sense/Net tower - minutely precise, brutal and needlessly loud. If interested in more albums like this, try Alec Empire's album Intelligence and Sacrifice. Digital Hardcore Recordings releases an ATR retrospective on July 3, 2006, so do check that out as well.



FRONT 242

FRONT BY FRONT

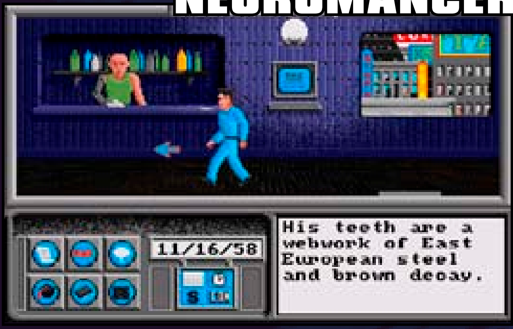
Belgian forefathers of the Electronic Body Music (or EBM), their apolitically-based military looks and at that time experimental sound quickly made them something of a cult icon - and they undoubtedly deserve that. Tracks like Circling Overland, Felines or Terminal State - not to mention the true club hit Headhunter - are real cyberpunk classics, however cheesy they might sound compared to today's hyperreal clarity. Grab all F242 stuff you can lay your hands on.

THE BACKGROUND IMAGE WE USED BETWEEN PAGES 116-123 COMES FROM THE CYBERPUNK MMORPG NEOCRON, AVAILABLE AT NEOCRON.COM. THE COPYRIGHT LAYS WITH THEM. INFORMATION, ON THE OTHER HAND, WANTS TO BE FREE.

CP.PC-GAMES

AND FINALLY, TEN PC GAMES THAT ARE COMMON KNOWLEDGE IN THE GAMER/GEEK KINGDOM. WE BEGIN WITH THE CLASSIC NEUROMANCER IN 1988 AND WE RUSH STRAIGHT AHEAD, PICKING OUT SOME CULT FAVOURITES.

NEUROMANCER



INTERPLAY, 1988

The first game we could call cyberpunk without hurting any decent feelings (though there are traces of CPish games since '84-'85). Follow traces, hack AIs, upgrade softwares, trace some more and sell a few limbs if you run out of cash. A true classic.

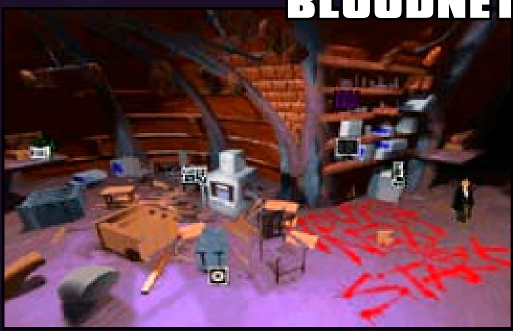
SYSTEM SHOCK



ELECTRONIC ARTS, 1994

One of the best underrated obscure cyberpunk games ever made. You're a hacker that wakes up on a space station - alone. You run against time and the plotting of Shodan, a mothabitch AI. A surprisingly large arsenal of tools at your disposal and a huge number of enemies, more cybernetic than not, will prove that this really is terrific. The music is awesome. We can still whistle every tune, pitch-perfect.

BLOODNET



MICROPROSE, 1993

Mixes gothic and cyberpunk marvelously. Meet street gangs, wander around cyberpunk data storages, boost your stats with drugs and cyberdecks with upgrades, all that to save your humanity from a vampiric disease. Your implant informs you of your status. The storyline might be clichéic but the characters are fantastic.

SYSTEM SHOCK 2



ELECTRONIC ARTS, 1999

Gone over to the horror-FPS side but staying in CP-land still. SS2 was unfortunately shadowed by Half-Life but that only expands its cult underdog status, doesn't it? SHODAN, the almighty AI returns from Part 1, this time tolerating the player for a secret mission to do. Based on the Thief's game engine called Dark, the game is more of a problem-solver than a real combat game like Unreal. Very stylish.

SYNDICATE



ELECTRONIC ARTS, 1993

Join the corporate warfare! Strive for world domination by completing missions with your cybernetic agents that kidnap researchers, kill innocent civilians, run them over, consume awe-inspiring amounts of drugs (and bullets) and arm themselves to the teeth with implants. Way to go!



DEUS EX

EIDOS/ION STORM, 2000

Often compared with System Shock, this hybrid of a RPG and a FPS can be completed either being a gun-ho mercenary or a laid-back rogue. Followed by a sequel, the Deus Ex series is endorsed by a loving and active community that adds up quite a number of modifications and add-ons as well. If you heard anything about a Deus Ex movie, it was unfortunately cancelled.

TORUS TROOPER



KENTA CHO, 2005

A wireframe-filled never-ending action game we call speedpunk visual eyecandy at its best! Without achieving zen mind, you're not likely to go too far in this mayhem where speed, speed and a bit of sidestepping gives you highscore. We loved it last time, we still can't detach ourselves from the Cho madness!

UPLINK



INTROVERSION, 2001

The debuting game of this small indies game developing studio became an instant cult hit among cyberpunk gamers worldwide. Personifying a hacker in 2010, the player must earn credits, equipment and rank in the computer underground by completing missions to a zaibatsu corporation called Uplink. This includes sabotaging files, sending servers to hell, falsifying academic records, hacking into banks and creating false convictions. The game - apart from its storyline - is open-ended to some degree and with the new patch (with LANs introduced to the whole game) and an ever-active community of modders, this is an instant late-night long-term favourite of every wannabe. Ten thumbs up!

CHOLO



OVINE BY DESIGN, 2006

Being a remake of an a twenty-years old 8-bit classic, this really is wireframe, robotic sneaking and feeling a little lost in the digital underground. Seriously, this is like BAT without all the Frenchness and the pub parts. If Daleks ever frightened the shit out of you, hey hey, live your life a bit merrier with this!

AND THE REST...



Seriously, teenager cyberculture would be quite different without all the community-building force of Quake, Unreal and their kin. We haven't covered all the things you could find in the cyberpunk section of www.the-underdogs.info, our favourite legal game source.

If you think cyber, you should also try Redcode and Core War and as for the numberous console games that attract an honest-to-God fanbase? We'll cover them after completing this Matrix mod for Max Payne...

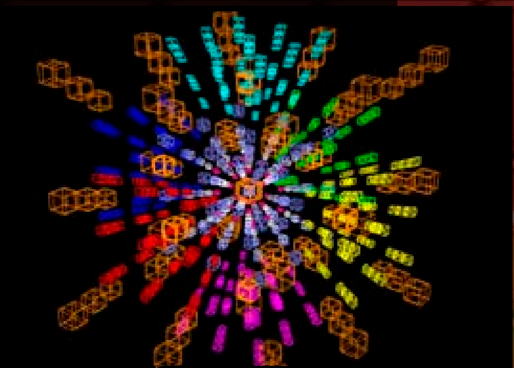
LUDENS CORNER

We still love games, coffeebreak ones and monstrous, time-reaping, gigantic ones. This time we take a peek at the ones we spent time with during these past three months. These are all freeware or shareware, but hey, just give us some time and we'll be busy playing with Defcon and Hellgate:London until October :)



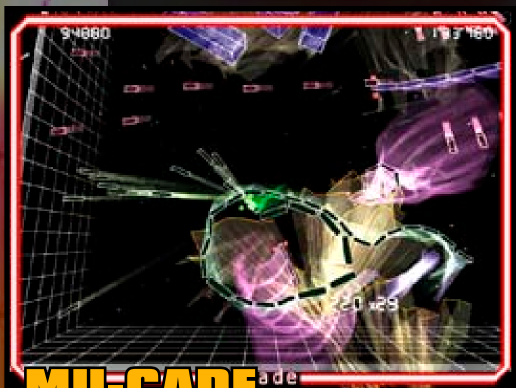
ZEN BONDAGE

BY: Moppi Productions
URL: http://www.pouet.net/prod.php?which=20938
VERDICT: Mixing shibari with a cover-the-surface game. Elegant, with a superb soundtrack!



MAGIC CUBE 5D

BY: R3 Productions
URL: http://www.gravitation3d.com/magiccube5d/
VERDICT: If you've ever been bored with 3D and even 4D, we're glad to entangle your brains with this.



MU-CADE

BY: Kenta Cho
URL: http://www.asahi-net.or.jp/~cs8k-cyu/windows/mcd_e.html
VERDICT: Centipede meets SHMUPs and physics. Not the best of the God of J-Freeware Action.



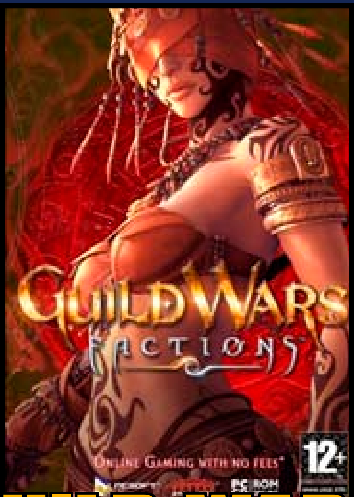
PLASMA PONG

BY: Steve Taylor
URL: http://www.plasmapong.com/
VERDICT: Pong with a liquid behaviour twist. Uses the oldschool plasma effect, with good avail.



THE WHITE CHAMBER

BY: Studio Trophis
URL: http://www.studiotrophis.com/wc.php
VERDICT: Freeware anime-style horror in luscious 2D. Different engines, creepy audio works!



GUILD WARS: FACTIONS

MMORPGs are the next trend that's about to transform your social life and relationships if it hasn't already. Trendy fantasy players take the **World of Warcraft** drug, whereas **Lineage II** provides the stylish Korean underground, **EVE Online** attracts the space opera lovers, superhero fans have **City of Heroes or Villains**. Those who are more interested in social interactions and scripting have **Second Life** on their hands, those who want to act it out in a cheap way do **Dofus**. And then again, there are literally hundreds and thousands of more or less obscure games to keep you online.

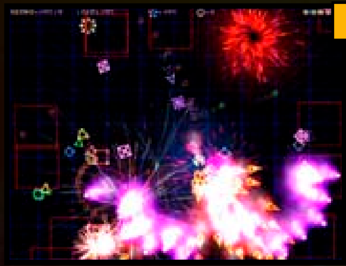
And there's our mega favourite, **Guild Wars**. NCSoft's splendid online extravaganza keeps us entertained with the Asian-themed second chapter, **Factions**. Two new character classes, new items, pets and mosters, beautific vistas to behold.

We've playtested it with a config not exactly fresh, nor fast. Yet, GW runs without problems, its community is friendly and rookies will not be disappointed.

Meet us there. We're probably the guys wh make music with flutes and sticks by the pagoda gates.

GEOMETRY CLONES

GEOMETRY WARS: RETRO EVOLVED is an Xbox 360 Live Arcade game, as of March, the best-selling game of that platform. We've checked around and collected the more notable versions on the PC. Geometry has actually never been funnier - and without gamepads - more frustrating, than this.



RETROBLAST

BY: JGOware Multimedia
URL: http://jgoware.com/retroblast.htm



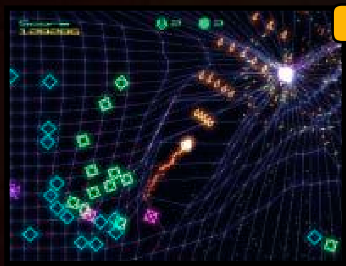
NEON BLAST

BY: Pongo
URL: http://www.blitzbasic.com/Community/posts.php?topic=55354



VECTOR INFECTOR

BY: Bag Full of Wrong
URL: http://www.bagfullofwrong.co.uk/games/vector.html



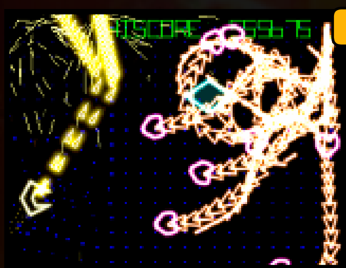
GRID ASSAULT

BY: Wiebo de Wit
URL: http://indygamer.blogspot.com/2006/03/grid-assault.html



VECK

BY: Ayden Wolf
URL: http://indygamer.blogspot.com/2006/06/veck.html



GRIDWARS

BY: Mark of incitti.com
URL: http://www.incitti.com/Blitz/

For reviews, screenshots and more, please check the following sources:
indygamer.blogspot.com
the2bears.com
gamesetwatch.com
gametunnel.com

RUNWAY RAMPAGE



THE DOSE LOVES EVERY FORM OF QUALITY ART. WE DECIDED TO GIVE YOU ART AND BEAUTY - BECAUSE THE MORE PEOPLE YOU KNOW AND THE MORE DIVERSE THINGS YOU SEE, THE BETTER YOU WILL BECOME.

FETISH PHOTOGRAPHY IS SOMETHING WE'VE BEEN FOLLOWING FOR QUITE A WHILE. FOR THIS ISSUE, WE CONTACTED KOREAN/IRISH SHIBARI CHAMELEON, THE BEAUTIFUL KUMIMONSTER.

LET'S PUT SIZZLING HOT ASIDE. SHE'S INTELLIGENT, TRAVELS A LOT, STUDIES HISTORY AND JUDGING BY THE AMOUNT OF INFO SHE LEAVES BEHIND ON THE NET, SHE'S A TERRIFIC NET ADDICT. JUDGING BY HER RADIO INTERVIEWS WE HEARD, SHE HASS A VIBRANT, EXPERIENCED PERSONALITY THAT'S ABOUT TO EXPLODE, 24/7. LADIES AND GENTLEMEN, SUBMERGE IN THE EVER-VIVID WORLD OF KUMI!

[INTERVIEW: DAMAGE, EMKE]





SITE WWW.KUMIMONSTER.COM
BLOG KUMIMONSTER.LIVEJOURNAL.COM
YAHOO GROUPS.YAHOO.COM/GROUP/KUMIMONSTERSKLUB

KUMIMONSTER

KUMIMONSTER.COM MYSPACE.COM/KUMIMONSTER

Numerous interviews started off by asking how you got into the scene and became the model you are today. Let's twist that a bit - could you talk about the greatest challenges and hardships that turned you into the women that you are?

KUMI: How I got started is much easier to answer. I pretty much starting hanging out in clubs and go-go dancing. I was wearing PVC clothing mostly, then that led into me discovering latex. Soon enough I found myself modeling for a local shop, and then meeting the right people at the right time. As far as challenges and hardships, there's nothing that I've not been able to overcome. It's not that I don't set goals for myself, I just keep them realistic. I know my strengths and weaknesses. And I am pretty realistic when it comes to what I can and cannot do. I pretty much chalk it all up to experience.

Could you elaborate on your thoughts about and relation to shibari?

KUMI: I enjoy bondage. And I also enjoy Japanese styled bondage as well. I love the scent of natural fiber rope and the layering of it on my body. Each length with a purpose. It's what I enjoy, and lucky for me, it's also a part of my job. I get to travel around the US and EU performing in suspension and installation shows. It's great!

Could you tell me about how you discovered shibari/kinbaku and your first experience?

KUMI: Hmmm trying to remember... this is hard. But I do remember Lou Duff in San Francisco who was always walking around with rope hanging from either a shoulder or a belt. I saw people getting tied up at clubs or attached to those large rope webs. That stuff didn't really interest me though. Then some other San Francisco people that I knew were getting together and tying people up. But it was different. I liked it more. It seemed a bit 'harder'.

What is your favourite tying?

KUMI: I love suspensions :-)

Besides shibari, do you like other bondage styles?

KUMI: Some, it's not necessarily a bad thing, but I prefer hemp and jute. Nylon rope just isn't my thing, but I do work with people that rig with it and they're just as good. I am not a fan of that Celtic knot macramé styled stuff. It's not at all my thing.

How much of your work is centered on the web versus doing photo and video shoots for other people?

KUMI: It depends. I run a content driven site, so I have to produce content for it. But a lot of the people I work with (photographers) don't shoot in that way. Some may be using digital, but my favorites still use film. I not only work to get content for my site, but I also work as my own manager to book performances (bondage and otherwise), shoots with other producers, and shoots for latex designers as well. The work load changes from month to month, and it also depends on the market at the time (for latex) as well as where I happen to be (some places I travel to more frequently, if a visit is rare, then I might be more in demand at that time, or not).



Have you ever thought about taking a camera and getting on the other side to show how the world looks like through your eyes?

KUMI: I keep a mob log though it needs to be updated. (I have a ton of images to upload on my phone still). These are just my camera phone pix without a lot of text. Simply the date and location is usually posted.
http://kumimonster.blogspot.com

What is your idea of beauty?

KUMI: This changes all the time. It depends on my moods and what happens to thrill me at the time. It's really hard to pinpoint. I love various fetish imagery, with glamorous make up and extravagant styling. It's just so easy to think

I remember taking the Stansted Express on the way to the airport from London and looking out the window and for some reason, the view made me really happy. I kept staring at it. When I took the same trip again the following week, the same view made me happy again. Speaking of which, the night sky I saw when I first arrived in Stockholm. That was beautiful! Red and fushia fire! Wow. Sweden left a great impression on me.

Is it possible to select one of your images that you think would represent you to the fullest if no one had seen your work before?

KUMI: No, it's not. I change my look with wigs and makeup so often. I also do bondage work, latex work, and simple stark nudes. But there are images of me that have had widespread distribution and these could represent me, albeit they would be missing a part of the whole. Most people familiar with such images might also be familiar with the whole fetish scene, so in viewing a well-known image, they might also think of the history related to that photo (the location, the photographer, the latex).

Amidst all the photographers that you worked with, whose oeuvre do you respect the most?

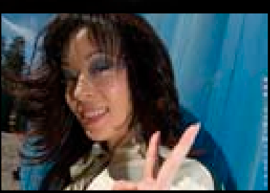
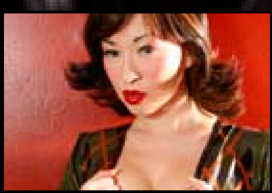
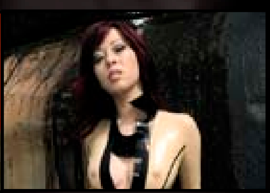
KUMI: Steve Diet Goedde (I've worked with longest) & Gilles Berquet (I've appreciated the longest) who both work with film.

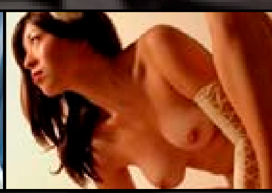
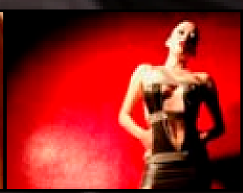
Your tattoos were designed by the Patrick Conlon who also had a hand in Manning's Transceptor. How do you like Manning's work and what's your favourite album/artwork collection by him?

KUMI: I loooooooovee Patrick!! I looooooooveeee Michael! My favorite piece will be the one of this bald scientist in the garden who... oh wait, he's working on that one! It's me!!!!

What would your career choice be if you had to discard modeling and being a history teacher/professor?

KUMI: Pornographer, madam. Something like that.

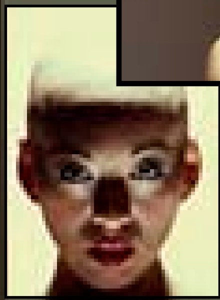












What traditions do you follow, if any?

KUMI: I'm not quite sure I understand this question, but if you mean religious beliefs: none. If you're referring to my cultural background then Asian-American. My mother is Korean and I'm used to things done in that mixed Asian household kind of way. Some of the things I do (like eating with chopsticks or taking my shoes off before entering a house) are just normal things. Also, I travel a lot, so I try to 'forget' my usual (the ruder American stereotypical) practices in order to more easily adapt to those of the various cultures I run into during my trips.

You blast off into space on an interplanetary mega-trip - and you carry three CDs and three books with you - what would those be?

KUMI: Um... hello! iPod!! More CDs and books can be stored! Haha. But hmm let me try...
Ryuichi Sakamoto (he should have a greatest hits, and if he doesn't I'd burn it myself), Vivaldi violin concertos. I dig that shit. Last one? gah! Blondie perhaps? Or Queen. Not sure.
Books. The biggest book of sudoku puzzles ever. Hmm maybe a history book (I have this one I really like (history of warfare). and the last one, I am thinking something along the lines of Grimm's Fairytales. um, if I'm on this interplanetary megatrip, isn't there the intraweb where I can just read everything anyways?

At this point of your life, what is the thing that makes you the happiest?

KUMI: Being able to travel around the world to see new cities and people. Being able to return home to my family after really long trips.

Please describe your average day - an average day without shooting.

KUMI: Start up computer. Wake up. Check email. Awake now. Eat. Watch TV. More puter work. Eat... I pretty much nosh throughout the day and the puter is always on. The thing is, I am also traveling. So just because I'm not shooting on a particular day, doesn't necessarily mean I'm not working.

During the months of January, April, May, & most of June, I've been on the road. The month of February, I was home for 5 days, 11 days in March. I just returned home only to leave immediately for a few days. It's the end of June now, and I've only been home for a couple of days really. I leave for Atlanta on July 3. So, that means, for this year, I've only been around less than a month! After Atlanta I head over to Los Angeles until the month is over. Then I return home to prepare for my trip to Tampa, which will be followed by a journey northwards to MD, PA, & NY. Maybe Chicago if I can find the time. Mid September I head off to Europe again and I don't plan on returning home until the end of November.

Hmm, so after all this, I guess my average non photo shooting day, is spent traveling from city to airport and from airport to city :)

How does your modeling career/work affect your normal life and relations? (How much does your media-Kumi and personal-Kumi persona differ?)

KUMI: My modeling and performing work is a part of what I do. I don't change my persona for either work or play. There's no real difference that I notice.

One question we couldn't leave out even if we wanted to. What everyday womanish perversions do you have? (We know you LOVE shoes!)

KUMI: Shoes? Yes. High heels. Also DC shoes. flip-flops too. Latex of course, and stockings.

How much does the fetish scene permeate your private life?

Is my life really all that private? Hah!

What do you think is more sensual, sight, sound or scent?

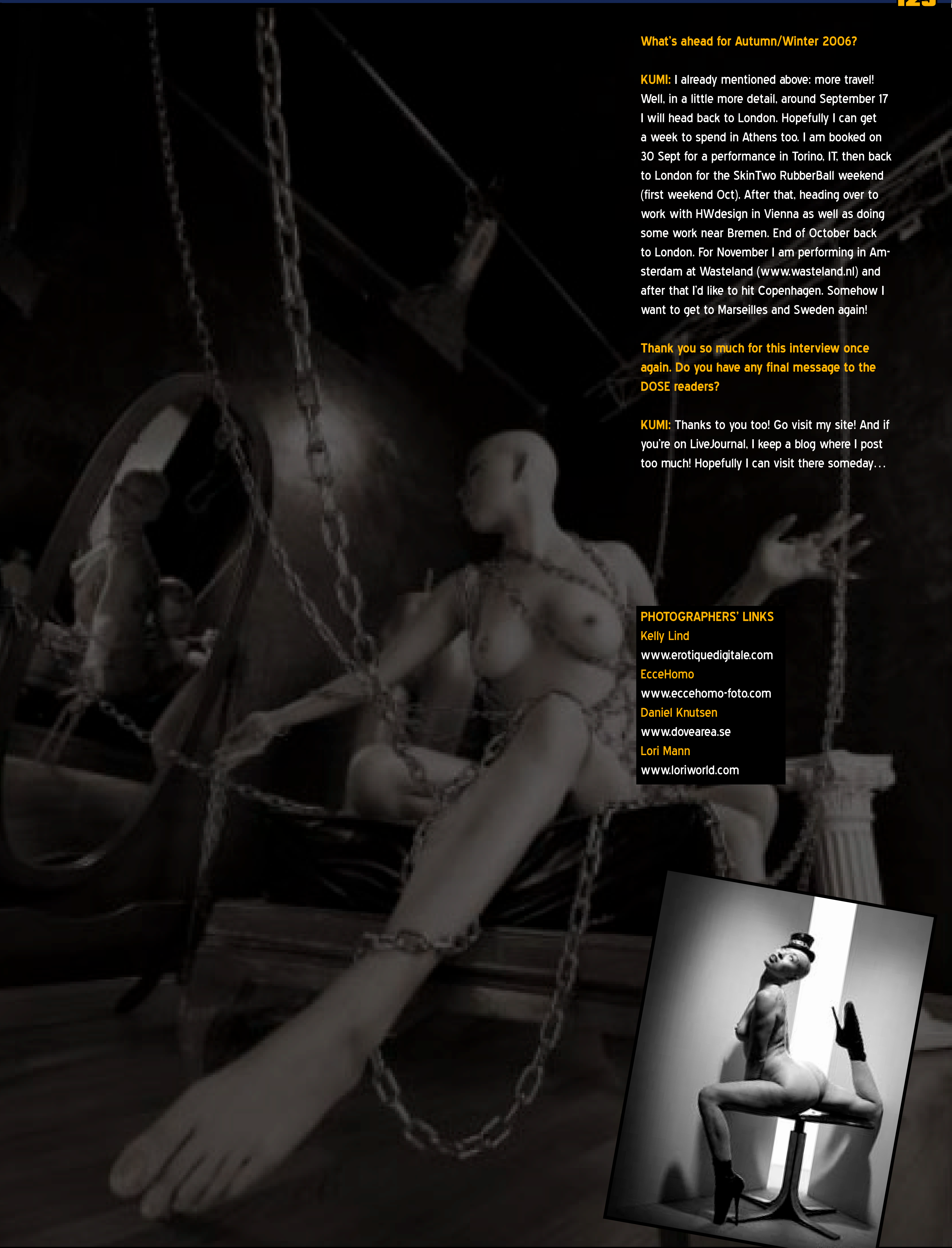
KUMI: Oh that depends on the scene and situation!

If there would be one thing you could teach the future generation, what would that be?

KUMI: Geography. People really have no clue. And a desire to learn history.

Your photos have appeared in several albums and magazines - when can we expect a Kumi-only album, biography or DVD?

KUMI: When someone decides that it would be a profitable venture.



What's ahead for Autumn/Winter 2006?

KUMI: I already mentioned above: more travel! Well, in a little more detail, around September 17 I will head back to London. Hopefully I can get a week to spend in Athens too. I am booked on 30 Sept for a performance in Torino, IT, then back to London for the SkinTwo RubberBall weekend (first weekend Oct). After that, heading over to work with HWdesign in Vienna as well as doing some work near Bremen. End of October back to London. For November I am performing in Amsterdam at Wasteland (www.wasteland.nl) and after that I'd like to hit Copenhagen. Somehow I want to get to Marseilles and Sweden again!

Thank you so much for this interview once again. Do you have any final message to the DOSE readers?

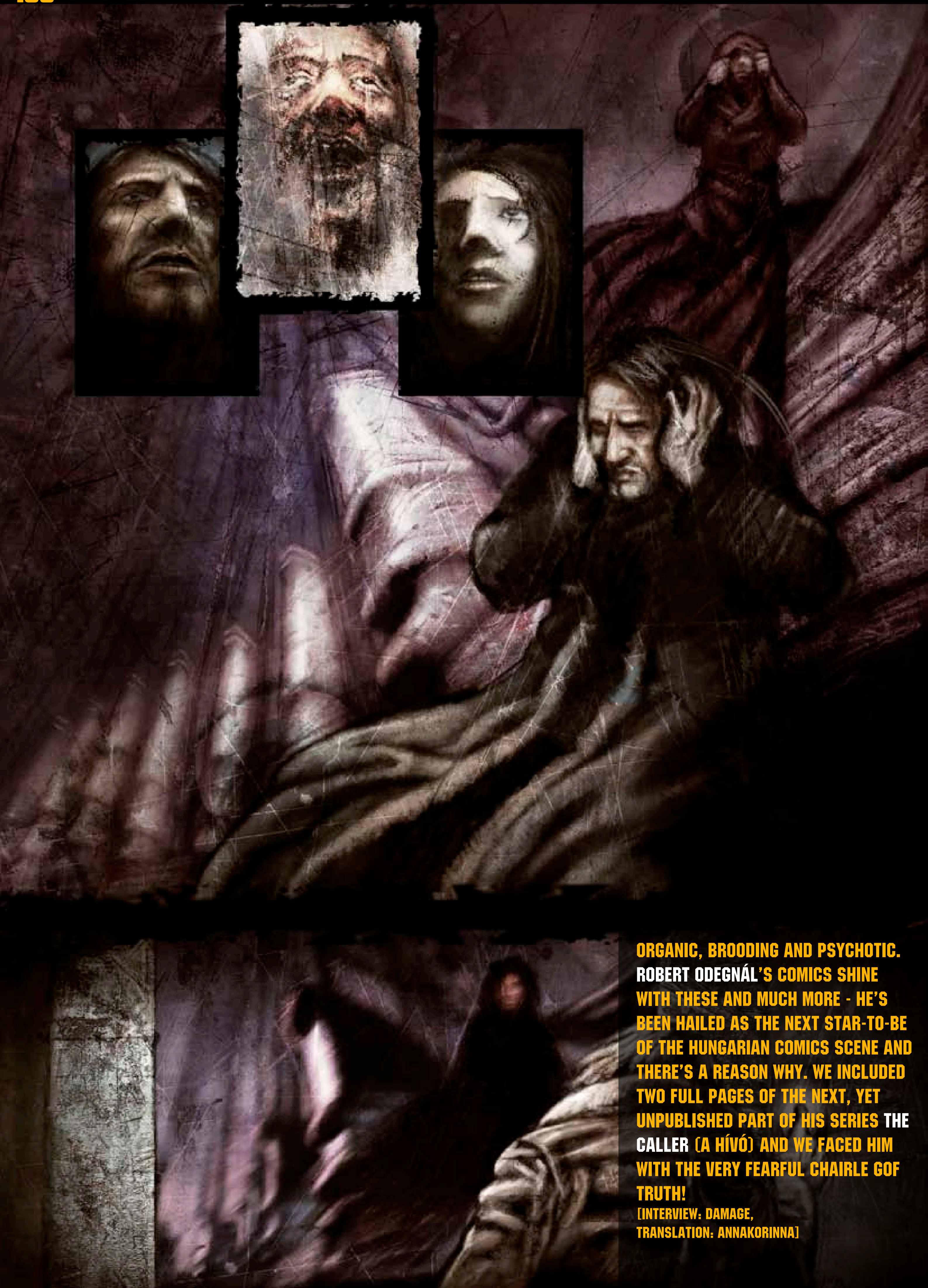
KUMI: Thanks to you too! Go visit my site! And if you're on LiveJournal, I keep a blog where I post too much! Hopefully I can visit there someday…

PHOTOGRAPHERS' LINKS

Kelly Lind
www.erotiquedigitale.com
EcceHomo
www.eccehomo-foto.com
Daniel Knutsen
www.dovearea.se
Lori Mann
www.loriworld.com

PHOTOGRAPHER CREDITS

PAGE 1 KELLY LIND, FETISH-LIVE.COM **PAGE 2** ECCE HOMO, DANIEL KNUTSEN, LORI MANN, KELLY LIND
PAGE 3 GILLES BERQUET **PAGE 4** ECCE HOMO, GILLES BERQUET



ORGANIC, BROODING AND PSYCHOTIC. ROBERT ODEGNÁL'S COMICS SHINE WITH THESE AND MUCH MORE - HE'S BEEN HAILED AS THE NEXT STAR-TO-BE OF THE HUNGARIAN COMICS SCENE AND THERE'S A REASON WHY. WE INCLUDED TWO FULL PAGES OF THE NEXT, YET UNPUBLISHED PART OF HIS SERIES THE CALLER (A HÍVÓ) AND WE FACED HIM WITH THE VERY FEARFUL CHAIRLE GOF TRUTH!

[INTERVIEW: DAMAGE, TRANSLATION: ANNAKORINNA]



RÓBERT ODEGNÁL

ODEGNALROBERT.HU

You suddenly became well-known some two years ago. First you won the main prize of the Flash anim contest Vadkelet Pályázat, then won the shared first prize at the Míves Céh comic contest. How do you look back on these events now?

ODEGNÁL: I had already been more or less obsessed with my own cartoon by the time Vadkelet started. I was completely dumbfounded that anyone else but me should be interested in comic books at home and especially marvelled at the extremely high level some people achieve in this field of arts. The theme about the bouncer was not entirely worked out and I definitely seem to be more gifted in drawing than writing the texts. Still, I really enjoyed the possiblity of doing the job entirely on my own. The Míves Céh competition taught me that unless I feel attached to the theme and the mood, I cannot do a good job.

Next year brought Gauder Áron's film titled *Nyócker*, in which you drew the backgrounds. It is from this period on that I remember your first drafts for A Hívó. Where did the idea and inspiration come from?

ODEGNÁL: First I only wanted to make a kind of surrealistic comic book, mainly based on my own dreams, yet more and more realistic elements got involved eventually. What I really wanted to create was an efficacious, well-painted something, mainly because I have to admit seeing lots of badly done works already. I wanted a folio that will not disappoint the viewer and swallow the artist's identity – unlike the most of the industrial sketches. Here at last I really had the chance to show a world I truly like. The fact that A Hívó got as far as publicity was especially important to me, because I finally realized where I was at that point and the direction I needed to turn to. Of course, I must mention the help of Tóth H. Józsi, my publisher, and Magyarósi Gizella, who took care of the texts.

Where does your adoration for comics come from? Whose works did you like when you were younger? Is there anyone you could name as a source of inspiration now?

ODEGNÁL: I think every child has an innate adoration for comics, books, films – to sum it up: good stories, if they can get hold of them. I think the only reason why someone reading comics is such a big deal either as a child or an as adult is that the genre was so restricted for such a long time. As a child I remember a collection of roughly ten seasons of Füles in the house where we lived. It is these I used for cutting out and rearranging the various kinds of cartoon series. I mainly liked the style of Fazekas Attila. Of course, I always happened to come across a couple of Sweedish Batman/Spiderman copies as well. Not to mention the mainly French works of art in Kockás, Hahota and Vampi magazines. These days it is easier to get foreign comic books. I find unique quality style of drawing crucial in this respect as well. Among my favourites are Dave McKean, Ashley Wood and Simon Bisley. They were the ones to abandon the well-known and commonly used technique of inking. Of course the traditional „American" style also has certain remarkable advocates, such as Jamie Hewlett, drawer of Tank Girl, for example. I do not go for usual in stories, either. I find that a lot of adult comics hover on the shameful level of a bad soap opera. These don't become more exciting merely by appearing in comic book form.

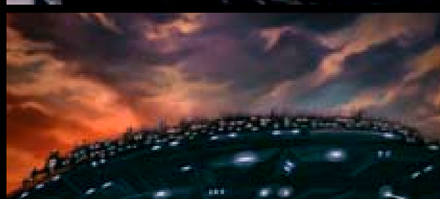
A Hívó won you the Prize of Best European Graphic Artist at the 28th Eurocon Sci-fi Festival in Kiev. Did this divert your attention any more to working abroad? Do you intend to cooperate with foreign publishers or artists at all?

ODEGNÁL: I do not seem to notice any effect of the prize so far. The most important thing would be for me to actually show some considerable foreign publishers my portfolio, but this is very difficult in Hungary. The seriosly big publishers probably employ truly professional writers and drawers, but I'm not entirely sure I would like to cooperate in making a well-written, well-constructed, yet entirely indifferent story. On the

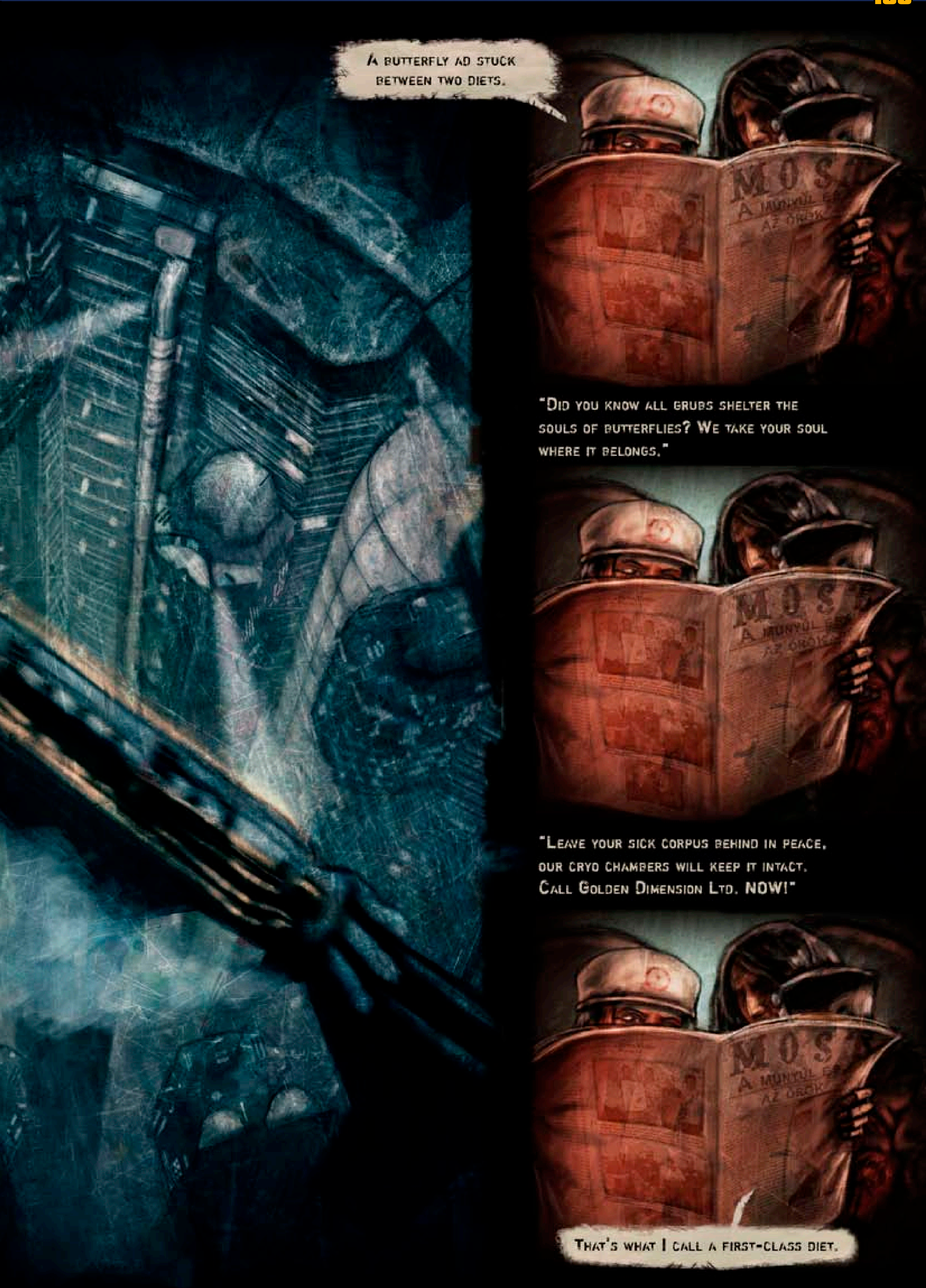









MOST
A MÚNYUL ÉS
AZ ÖRÖK
DID YOU KNOW ALL GRUBS
SHELTER THE SOULS OF BUTTERFLIES?
YOU WHAT?
SORRY, JUST FOUND THIS
NEW GEM HERE.


A BUTTERFLY AD STUCK BETWEEN TWO DIETS.
"DID YOU KNOW ALL GRUBS SHELTER THE SOULS OF BUTTERFLIES? WE TAKE YOUR SOUL WHERE IT BELONGS."
"LEAVE YOUR SICK CORPUS BEHIND IN PEACE. OUR CRYO CHAMBERS WILL KEEP IT INTACT. CALL GOLDEN DIMENSION LTD. NOW!"
THAT'S WHAT I CALL A FIRST-CLASS DIET.















On the other hand, I don't think drawing comic books about superheroes would be a problem as long as I found anything exciting in it and I was given a free hand to use my own style.

What is your opinion about the present state of the comic books market in Hungary, both from the consumer's and the publisher's point of view? What changes do you think this market will undergo in the following five years?

ODEGNÁL: I guess the present situation might as well be projected to the future. I don't think a flood of comic books, be it of high or low quality, is a serious threat, but they will infiltrate us in a relatively low number (say, a couple of thousand) of copies. What I do feel glad about, though, is that publishers dare to initiate publishing unusual, truly high quality comic books as well (such as Tükörváros).

Which technique (hardware as well as drawing style) did you use while making A Hívó? Do you plan to use the same style all through the three intended parts of A Hívó series, or do you intend to change the style somewhere on the long way?

ODEGNÁL: Apart from the characters I painted in Painter, I used many of my own 3D backgrounds and very rarely some digital pictures in my computer. I'm pretty sure some changes in style and technique will be necesarry as the story goes on, especially because I prefer work to remain exciting for me as well.

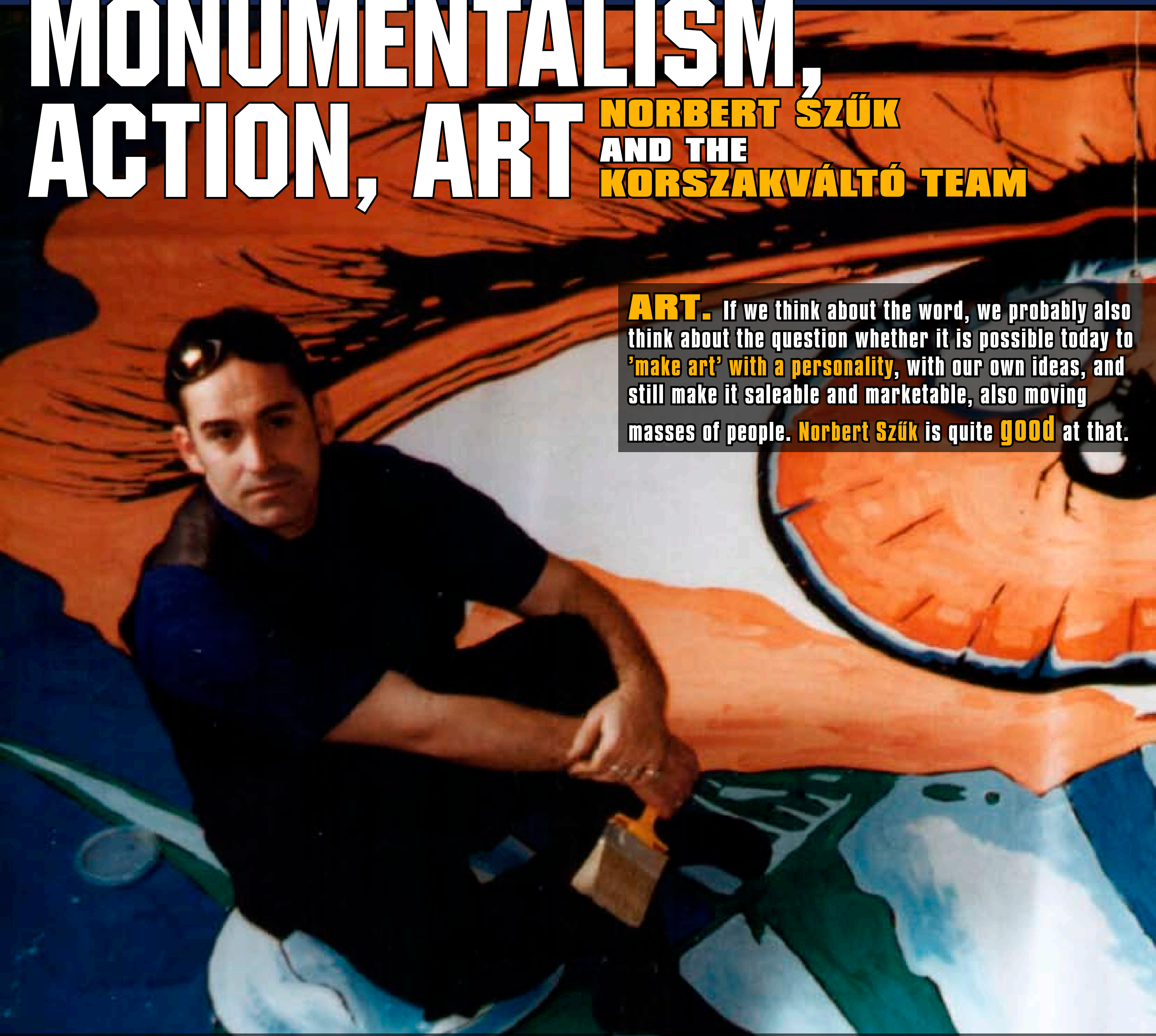
What can we roughly expect from you concerning A Hívó? Are there any works in progress, to be seen in the future at exhibitions or perhaps online?

ODEGNÁL: I don't exactly know how quickly I can finish the remaining two parts, but I plan to do it in two years, if possible. I still am employed in a full-time job so I must stick to book covers (which I like doing) and detergent advertisements (which I don't)...



MONUMENTALISM, ACTION, ART

NORBERT SZŰK AND THE KORSZAKVÁLTÓ TEAM



ART. If we think about the word, we probably also think about the question whether it is possible today to 'make art' with a personality, with our own ideas, and still make it saleable and marketable, also moving masses of people. Norbert Szűk is quite good at that.

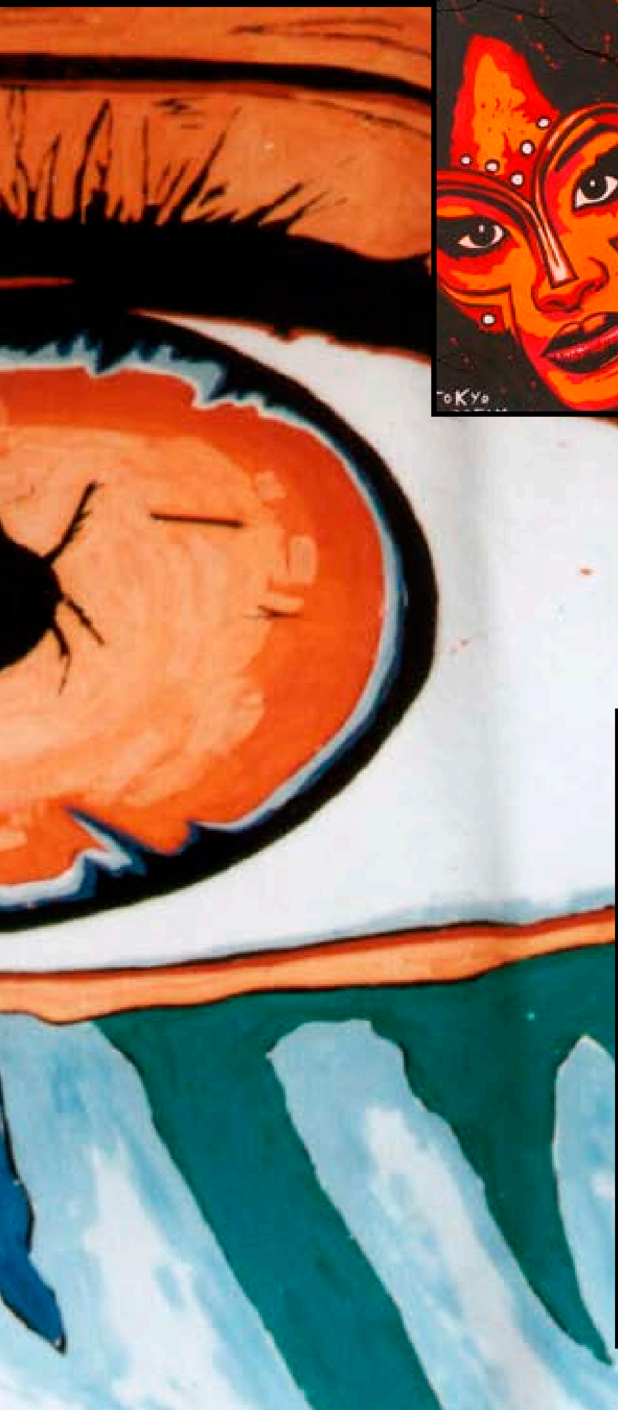
Szűk was born in 1970, in Győr, Hungary. As he puts it, his life was determined by art and creation since he was born. It's not accidental that he attended the most known Hungarian art schools like **Magyar Képző- és Iparművészeti Középiskola** (for secondary school) and **Magyar Képzőművészeti Egyetem** (for academy).

So far in his art career he sticked to his individual way of representation and vision, to his unusual way of forming the image. His style is recognizeable straight away, his 'narrow-realism' -as he defined his style- cannot be mistaken for another artist. He participated on countless individual and grouped exhibitions with big success. He's also doing art work for advertisements and writes slogans.

Amongst his influences the most important is pop-art (the enthusiasm towards Andy Warhol is undeniable), regarding the subjects, his influence is more on the edge of surrealism, all this mixed with the elements of gesture painting (generally drip painting) and symbolism. The decorativeness of his work is almost kitsch in nature, still it is capable of keeping the line in which the artistic message is not lost.

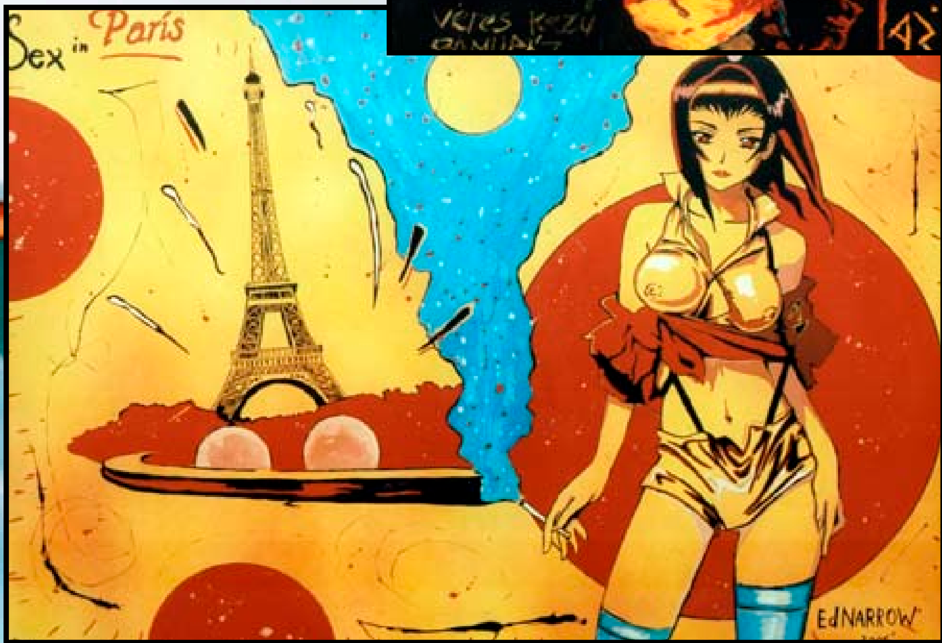
Szűk uses different subjects: his repertoire consists of portraits, religious topics, apocaliptic visions, still-lifes, sport and animal themed paintings, too. But probably his most interesting works are the manga themed creations. Of course he wouldn't be the subject of this article, if he would „only" paint manga images: behind his honours there are well-known buildings like the Colosseum, the Eiffel Tower or the Tower of Pisa – connecting cultures that were separate before. These are symbols, the symbols of the East and the West, spiced up with some decadence. The paintings they all bare the characteristics of 'narrow-realism": it's an impulsive pop-art not untinged of hidden eroticism.

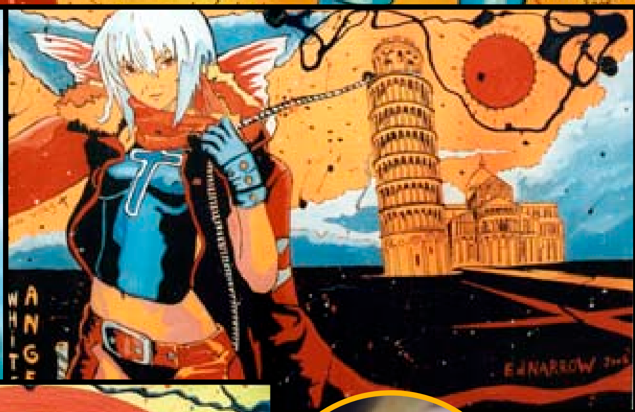
But Norbert Szűk is not the kind of artist, who would be able to stick to the clichés of art, to the creations doomed for museums and inside walls. It was his initiative in 2001 to start the first National Wallpainting and Graffiti Festival, that was held in Győr in the subway of Marcalváros.







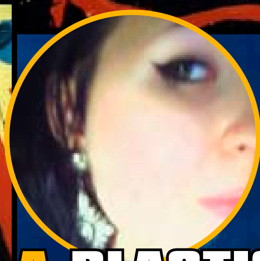






Before this festival the graffiti had no special tradition, no chance in Győr. So far it's been considered as a pointless, destructive habit that ruins the walls and wagons. But the festivals high standards and its uniqueness proved that there is an existing demand for showing the artistic side of graffiti. (Szűk managed to gather 10 million HUFs from sponsors to the second festival showing that the big companies from abroad also have interest in it) There were 140 graffiti and street artists attending the event, with the aim to cover up the ugly wall surfaces and to create aesthatic values. Of course, it was also a good chance for the graffiti artists to show the main differences between art and scribble.

Other events had also been organized: ice and snow sculpture festivals, firewall-paintings, vehicle-paintings, installations, performances.. all these under the flag of the Korszakváltó Team created by Szűk and György Fábián.



A PLASTICSPOT COLUMN







The team's first era-changing giant image exhibition was organized in 2000, also in Győr, where paintings were placed all over the city at various spots – on firewalls, smaller public buildings, etc. Only 3 months passed between the idea and the realization, showing the enthusiasm of the participating artists (Ef. Zámbó István, Merczel Péter, Szurcsik József, Kelemen Ferenc, Bazán Vladimír, Csáki Róbert, Gaál Jószef, Malasits Zsolt, and Szük Norbert himself). They used a few hundred square meters of canvas for the construction of the gigantic sized exhibition that -since then- conquered half the planet. It's organized every year, breaking more and more limits. The artists' number is growing too, as much as the interest. Christo himself -who's the uncrowned king of land-art, the artist who wrapped up the Reaichstag building- also showed interest.

A Guiness record was born, as this was acknowledged as the world's biggest open-air contemporary fine arts exhibiton. It wasn't the only thing the Team intended to do, it wanted to give art to everyone. They did it surprisingly well. They still do.

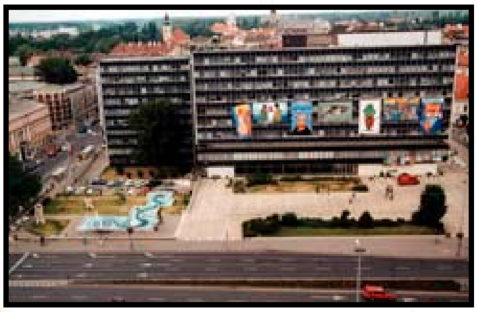
On the first occasion, the paintings were created on 40 square meters' canvases and they were hung on firewalls in the center of Győr, attaining big astonishment to the passers-by. They haven't seen anything like that before. The exhibited monumental works were there to see even if they didn't want to see them. They created art, made cities nicer, organized peformances, happenings not only in Győr, but in other cities too, like in Budapest or other big Hungarian cities (and later on the Pepsi Sziget Festival, too).

The canvas paintings themselves were made in the hall of the Graboplan Ltd., on the floor, painted with carpaint.

In 2001, not only the founders, but the team competition winners as well were able to exhibit their works. This year the artist were: Mogyorósi István, Korompáky Sándor - Korompáky Zoltán, Bejczy Krisztina, Lakatos Mihály, Kurcsis Petra, Tranta Júlianna, Szilágyi Gábor, Szabó J. Péter - Gömbös Krisztina, Hirkó Bálint and Barti József.

This also shows that their interest is to help young artists and to provide them with a possibility for a debut. These young artists could paint their ideas on 2 x 1 m canvasses themed Sports - Dinamism – Health.











The members of Korszakváltó Team believe that the exhibiton rooms in the future will be the streets themselves, the buildings, the squares, the vehicles and everything else that's outdoors. More and more people understand the immanent possibilities. The goal is of course not only to decorate but to hide renovations, recoveries, so as to contribute to the beauty of a city.

The Team originially started out with 9 contemporary artists, but today it occupies over 150, mostly young aritsts, who participates in various art productions of very high standards.

THE TEAM'S SERVICES ARE:

-leasings of giant posters, painting images based on mutual agreement
-paintings decoratings of ships sails and bodies,
-wallpaintings, firewalls, decorations in any size
-giant canvas painting leasings after checking mutual ideas for warehouses, supermarkets, stores, companies
-leasings and image paintings for festivals, sport events
-canvas painting leasings after checking mutual ideas for premises, bridges, monumentic buildings
-arbitrary paintings, pieces of decoration art for cars, motorbikes, trucks, airballoons, buses
-creatings of murals, altarpieces, illusionistic images, paintings, interior decorations
-creatings and paintings of various monumental pieces, decors, stage settings
-leasings, paintings of canvas paintings for renovations

FIRST AID 4 SOULS

ISTVÁN GAZDAG IS BACK TO PRESERVE AND CONTINUE









Though First Aid 4 Souls was started only last year, it has quite a long past. Practically, it is the successor of the band Vacuum, started in 1992. Vaccum was one of the most significant bands in the Hungarian industrial scene. We had the opportunity to appear on stage with such bands as Clock Dva, Swamp Terrorists and X Marks The Pedwalk but we have given countless concerts throughout the country as well. We deliberately supported the other bands with musical instruments and opportunities. We comitted everything in order to strengthen the Hungarian scene and make it find itself. A friend of mine, **István Drimál** was behind the drums: now he is responsible for the philosophical background of FA4S and several lyrics as well. Painter **Norbert Szük** provided the visual background, his paintings filled with industrial and magical meaning contributed to the success of the all-art conception. I was/am responsible for the musical background and the vocals.

I have been dealing with electronic music for 20 years now. I have been collecting electric sound-making and manipulating gadgets since 1985. I have been able to build up a considerable own studio by now (I prefer Korg instruments), so I can practically provide everything for the bands from composing songs to mastering.
I also play/work in other bands. I would particularly mention **Terra Incognita** and my Japanese-oriented cyber project, **Fuan 21.**
I had the opportunity to work with several great Hungarian artists and I have composed music for ballet and films, media signals and main titles as well.



First Aid 4 Souls makes an effort to preserve and continue the results of almost 20 years, relying on this intellectual and technical background. The intellectuality and the roots of the band are relying on the great achievements of the European culture and history of ideas from classical philosophy (Heraclitus, Plato) through Hegel. This is a kind of identification with their intellectual frequency and the band is proud of its European nature. As for transcendentality, religious philosophical and magical traditions also appear, but the band definitely refuses shallow Satanism and New Age attitude as well.

Maintaining the spiritual, mental balance is of great importance to us. We are constantly seeking the way out, the essence behind the existence believed to be reality. On the one hand, the process of creation is an opportunity for us to arrange our principles and thoughts consciously during the process and on the other hand we would like to give rise to the thoughts of others on deliberateness with our performance. The band attempts to give help in acquiring knowledge about ourselves and our role in the existence in a way that does not intends to control but gives rise to independent thoughts and desires in the listener's mind.

I am aiming for this kind of completeness while writing and constructing the music. Every dark tone has a little light in it and even the most relieved moments contain a pinch of pain. We make efforts to counterpoint the relative monotony of electronic music with live musical instruments and drums. My effect-like sick vocals are counterpointed by the clear voice and skilled drumplay of Katalin Helfenbein. Also, several lyrics are written by Kati and her deep humanity and resounding talent contributes a lot to the band. Attila Pálfalvy is our third stable member. Attila is a permanent soloist of the Hungarian musical theatre and also the drummer of the industrial band WFS. He is a real multitalent in musical instruments and vocals. While the soul is Kati and the will is me, the knowledge in the band is him. His theatrical vocals and precise skills in playing the drums rise the role of the human factor in the band to a higher extent.

While I make a survey of the causes and effects of alienation sometimes with brutal solutions, they put emphasis on the constant importance of humanity. **István Drimál** philosopher is our intellectual support and **Szük Norbert**, the painter of extraordinary talent is responsible for the high-level visuality, still.

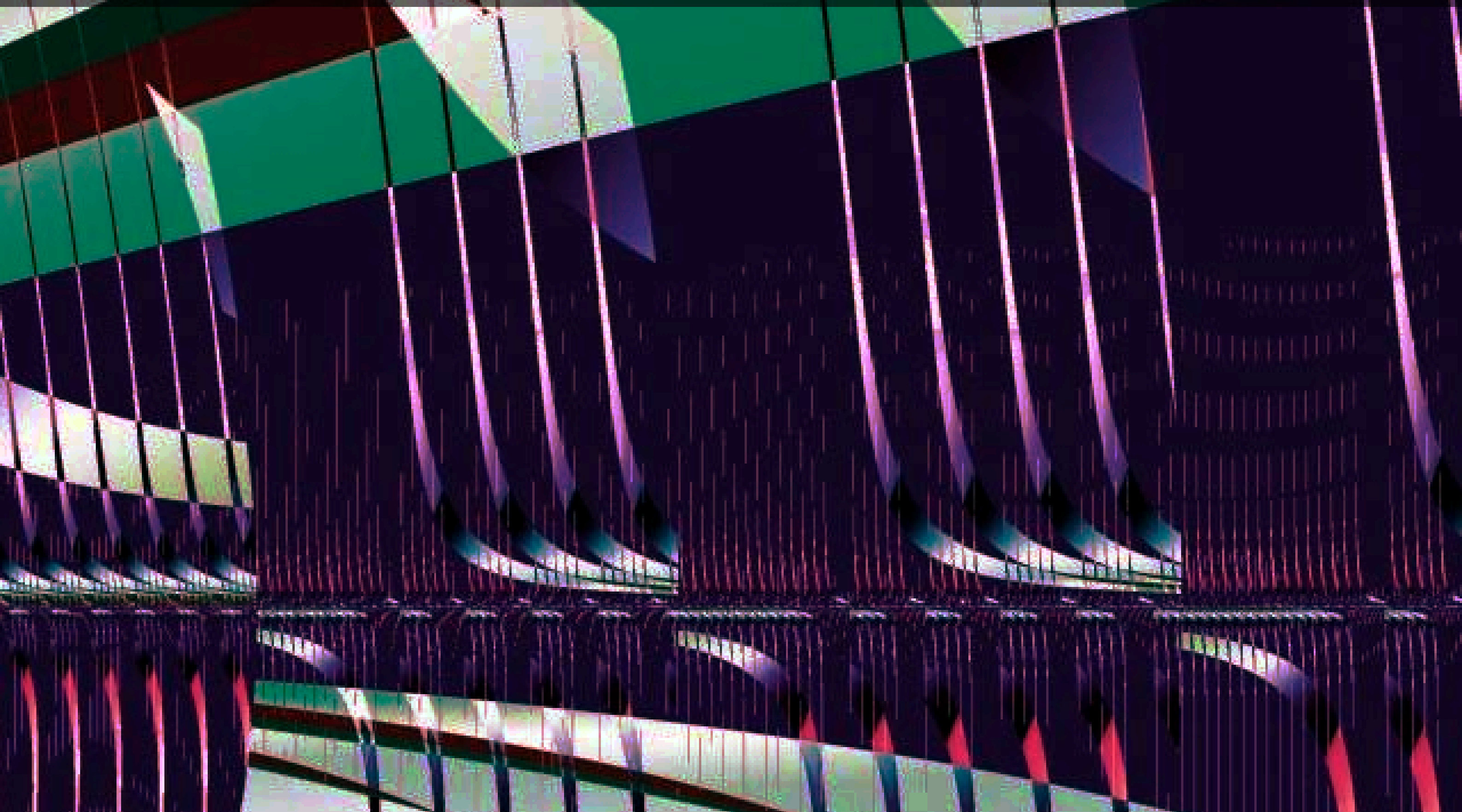
In musicality, FA4S also relies on several kinds of tradition. We deliberately mix the fine brutality of noise music with the psychedelic pulsation of trance, the rich melodies of new wave and the strict grinding of industrial metal. We do not intend to suit any category, the current trends have no effect on us at all.

I have established the record label Sound & Chord for supporting the similarly thinking independent bands and which would like to give a boost to those talented bands who deserve it, on non-profit bases.

Anybody interested is welcomed on our myspace site (myspace.com/firstaid4souls), and soon at the address of the S&C record label as well.

With regards,

István Gazdag
First Aid 4 Souls











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